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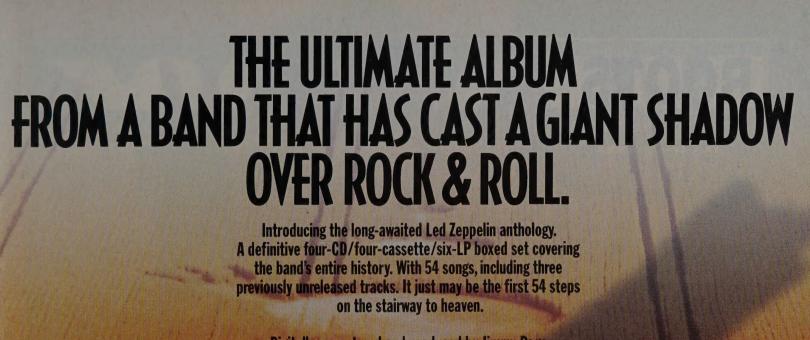
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# ROOTS

BY ROB ANDREWS

# BRET MICHAELS

Each issue **Hit Parader** travels back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is Poison's charismatic frontman, Bret Michaels.

ith his flowing blond locks, renowned fashion flair and nonstop verbal patter, Poison's Bret Michaels has become the quintessential Los Angeles rock icon. Somewhat ironically, Bret's roots actually lie some 3,000 miles to the east; Harrisburg, Pennsylvania, to be exact. It was there that the 26-year-old vocalist first started to develop his sound and style, and it was there that Poison first spread their wings. It certainly has been a long, strange trip for Bret, but as he looked back he admitted that he wouldn't change a thing.

"Growing up in Pennsylvania is really kind of cool," he said. "After spending a lot of time in L.A. I've grown to appreciate the kind of lifestyle that goes on back there. Of course when I was a kid, I really didn't like it that much. I wanted to be where the action was — and Harrisburg wasn't it! I remember running off to New York when I was about 16. I took a room in this horrible little hotel down in Greenwich Village because that's what I thought you were supposed to do if you wanted to be a musician. Now I realize how silly it all was, but it was a valuable experience for me."

His time in New York gave Bret his first taste of life's seamier side. Seeing the whores, pimps and winos that lined the streets beneath his flophouse convinced Bret to start exploring his inner soul in search of musical inspiration. Soon he returned to Pennsylvania with renewed artistic spirits. In 1982 Bret hooked up with three other local musicians — including bassist Bobby Dall and drummer Rikki Rockett — to form the earliest version of Poison. In 1983, when the local scene proved too restrictive for the young band's creative growth, the three and new guitarist C.C. DeVille packed their bags and headed out to the "Promised Land" of L.A. Back then, the notorious Sin City metal scene was still in its infancy, and Poison set about creating a buzz in the clubs that had just seen groups like Motley Crue and Ratt go on to national prominence.



"We did whatever we had to in order to get noticed," Michaels said. "It took guts for us to move out to L.A. because we didn't have any money, and we didn't really have any contacts. All we had was belief in ourselves and the knowledge that we were pretty good at self-promotion. We handed out our own flyers at the parking lots of major shows. And we put up our own posters on any wall or street post we could find. It must have worked, because we ended up being the biggest club band in town within four months."

Poison's success story is one that has inspired countless young bands to sojourn westward in the hopes of finding a similar path up the platinum highway. Soon after attaining their "Most Popular Band In L.A." status, they landed a small record deal — so small in fact, that it's amazing that the group's debut LP, Look What The Cat Dragged In, even got recorded. But after spawning a string of Top 10 hits like I Want Action and Talk Dirty To Me, Bret and the boys learned a valuable lesson; it's not how much you spend on your albums, it's the music you put on them that counts.

"We had a budget of \$23,000 to make that record," Michaels said. "I know to some people that might sound like a lot of money, but believe me, it's not. Some bands spend more than that just hiring an engineer! But we really had the songs together, and while there were some

Bret Michaels:
"I always wanted to be where the action was."

moments that weren't great while we were recording that album, I look back on that as a real interesting and happy time for us."

From there, the Poison story has been well documented. The triple-platinum success of their debut disc was followed by the equally impressive showing of **Open Up And Say... Ahh.** And now, their latest effort, **Flesh And Blood**, seems destined to become Poison's biggest record ever. What is the secret that these rockers possess that so many other groups have failed to grasp? Bret thinks the answer is simple.

"We never feel like we're going through the motions," he said. "We never feel like we're trapped by the road life, or any of that bull. Every day is a misadventure with us. I don't want life to pass me by. I always check the rear view mirror and watch life try to catch up with me. I think we might have gone through a case of too-much-too-soon in this band. There were so many changes and they happened so quickly. We didn't always have our heads on straight. But now, especially with the new album, the band is stronger and the musicianship and songwriting has matured tremendously. We've really profited by all the strange experiences we've gone through."

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# INFORMATION CENTER

Metallica are nearing completion on their latest LP. Working with noted producer Bob Rock, the Master Blasters have cranked out 15 new wall-shaking tracks. Now they will begin narrowing down those to the 11 or 12 that will make it on to the band's final package. "People heard the name 'Bob Rock' and they thought we were going commercial," drummer Lars Ulrich stated. "But Bob doesn't work like that. He's helped us get our sound. Metallica will never sell out."

Ozzy Osbourne is putting the finishing touches on his new LP, Don't Blame Me. This one features bassist Michael Inez, who replaced Geezer Butler, who left the band last September. Evidently the Osbourne/Butler situation became quite ugly just prior to the bassist's departure, forcing Butler to state, "I have decided to leave Ozzy's band due to more than musical differences. Due to my long-standing relationship with Ozzy, I can only hope that this doesn't degenerate into a public feud."



Blackie Lawless

While Ozzy might be having his share of problems, his wife, **Sharon**, has added a new band to her managerial roster. That group is **Kik Tracee**, whose debut LP was produced by none other than **Slaughter's Dana Strum**. "I really think Kik Tracee is a great band," Strum said. "And I really enjoyed recording with them. Having someone like Sharon working with them is a great opportunity, since she knows all the tricks since she's worked with people like Ozzy and **Lita Ford**."

Blackie Lawless is getting ready to return to the rock scene. Lawless will soon release his first semi-solo album, Crimson Idol, which is listed under the credit of Blackie Lawless and W.A.S.P. Blackie handled virtually all the musical responsibilities, playing lead and rhythm guitar and bass, in addition to his singing chores. The only outside musician involved on the Crimson Idol project is former Quiet Riot drummer, Frankie Banali, who is currently helping Lawless put together a band for touring purposes. Expect to see a new version of W.A.S.P. hit the road within the next few months.

### **TIDBITS AND ASIDES**

Is Ronnie James Dio trying to get out of his current record company contract?... Is producer Beau Hill providing the platinum touch for Europe's latest LP?... Has Guns N' Roses made peace with their record label?

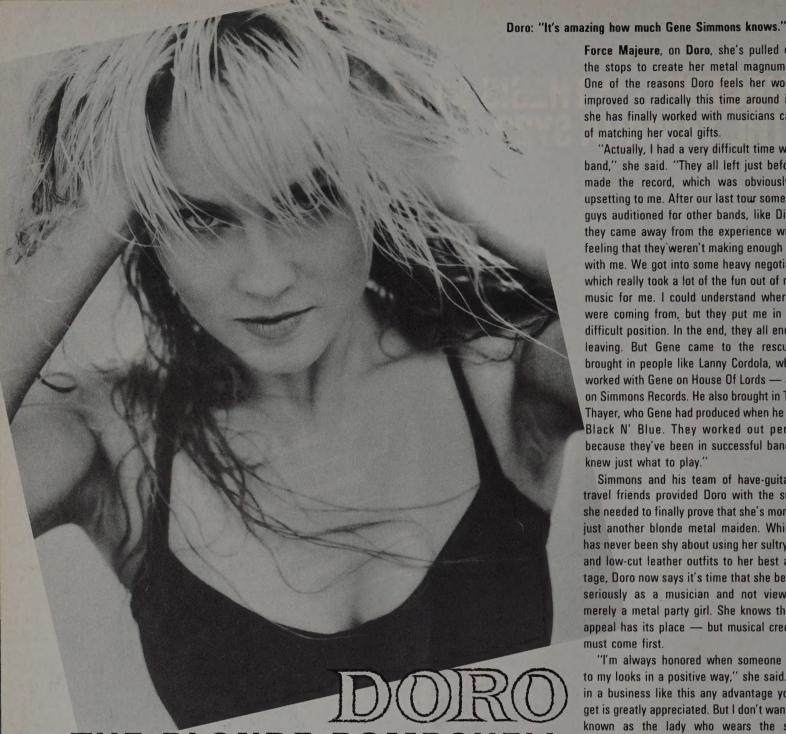


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# THE BLONDE BOMBSHE

BAVARIAN BEAUTY RISES TO THE TOP WITH GENE SIMMONS-PRODUCED ALBUM.

BY WINSTON CUMMINGS

oro - every mother's nightmare, every schoolboy's dream. She's the busty, blonde Teutonic temptress who's suffered through more than her share of problems during her decade-long career. But today, with her latest LP, simply titled Doro, proving to be the most successful effort of her recording history, it seems that this 26-year-old native of Dusseldorf, West Germany, may finally be on her way to fame and fortune. Of course, the fact that Doro was produced by none other than Kiss' inimitable Gene Simmons has provided Doro with a bit of musical insight that she never enjoyed before.

'It's amazing how much Gene knows," she said. "He takes control of a project and really helps you in every possible way. As an example,

I always liked to work quickly in the studio. I figured if I did two or three takes of a certain song, that was good enough. I wanted the power and energy to be there rather than just a certain sound. But Gene told me that wasn't good enough. He took me through the material word-by-word, and sometimes it took us two or three days to get a track sounding the way he wanted it to. That's a big difference for me, but I've got to say that working like that has made me a better singer."

Doro's new attitude towards her craft is evident throughout her latest venture. Such songs as Mirage, Unholy Love and Rock On not only display her unmatched vocal skills but also show her growing understanding of how to harness her vocal power to best suit her material. Often called "unemotional" for her work on such past albums as Triumph And Agony and

Force Majeure, on Doro, she's pulled out all the stops to create her metal magnum opus. One of the reasons Doro feels her work has improved so radically this time around is that she has finally worked with musicians capable of matching her vocal gifts.

"Actually, I had a very difficult time with my band," she said. "They all left just before we made the record, which was obviously very upsetting to me. After our last tour some of the guys auditioned for other bands, like Dio, and they came away from the experience with the feeling that they weren't making enough money with me. We got into some heavy negotiations, which really took a lot of the fun out of making music for me. I could understand where they were coming from, but they put me in a very difficult position. In the end, they all ended up leaving. But Gene came to the rescue. He brought in people like Lanny Cordola, who had worked with Gene on House Of Lords - a band on Simmons Records. He also brought in Tommy Thayer, who Gene had produced when he was in Black N' Blue. They worked out perfectly because they've been in successful bands and knew just what to play."

Simmons and his team of have-quitar-willtravel friends provided Doro with the support she needed to finally prove that she's more than just another blonde metal maiden. While she has never been shy about using her sultry looks and low-cut leather outfits to her best advantage, Doro now says it's time that she be taken seriously as a musician and not viewed as merely a metal party girl. She knows that sex appeal has its place — but musical credibility must come first.

"I'm always honored when someone reacts to my looks in a positive way," she said. "And in a business like this any advantage you can get is greatly appreciated. But I don't want to be known as the lady who wears the skimpy leather outfits - I want to be known as the lady who can really sing! I think I've proven that this time, and I'm very proud of Doro.'

Now the next great quest for Doro will be to see what kind of tour she can land to support her latest LP. Already she has voiced concern that her label would have preferred a more poporiented package, and that they're worried that there is no permanent band. Will Doro finally convince the label folks to get behind her project and give her the kind of support she feels she needs to reach superstar status? While she'd love to know the answer, she's aware that only time will tell.

"I didn't get any support last time," she said. "And I'm not sure how happy the label people are this time. They had talks with me and they said they wanted to see me go in a more pop direction. But once I started working with Gene Simmons on this album, I knew that idea wasn't going to work. Gene felt that I had to stay heavy, and I agreed. Now it's up to the fans to see if our decision was right."



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# HIGH STYLIN'

BY JODI SUMMERS

# YOUR FAVORITE HEADBANGERS SPEAK OUT!

Today, we titillate the memories of metal's biggest stars by asking them: What were you like as a child?

I was fat. I was spoiled. If I didn't get what I wanted, I'd cry. I didn't want to go to school because I didn't know anything. I didn't know how to read, and I thought you should know how to read when you went to school. So I was a coward, a chicken. A spoiled, fat chicken.

lan Haughland Europe

One thing is for sure, I had no dreams of being into rock and roll. I was just an adorable little kid with red cheeks.

Mike Tramp White Lion

I had no childhood.

Bobby Dall Poison

I was a farm boy, my father and I raised horses. I rode all the time and I participated in horse shows. I did "the circuit" showing horses. We had Arabian stallions, and all that crap.

Jason Newsted Metallica

I was a feisty devil. When I was six years old, my parents got me the **Help** album by the Beatles. I jumped up and down on the bed while I listened to it because I liked it so much. I wanted to be like Ringo Starr, he was so cool.

Jack Russell Great White

All I can remember is wanting to play guitar all the time. Not everyone thought that was the best thing to do, but I thought it was. When I got into high school, I didn't like it at all. Half the time I wouldn't even go. I had problems for a while with "substances" — which I don't recommend for kids to do — but I went through it and I don't do it any more because it's fucked up. The biggest problem was that I didn't dig school and all I wanted to do was play guitar and nobody really accepted that.

Tom Keifer Cinderella



I was always rambunctious. As a child I was a terror, or so my mother tells me. She told me a story about the first time they took me to a restaurant, I guess I was about two or three. The waitress put the food on the table, I picked up the fork, took a bite and said, "I don't like this!" Then I pulled the table cloth out and dropped everything on the floor. My father got so embarrassed that he stood up and walked out.

Greg D'Angelo White Lion

The first 12 years of my life I lived in San Francisco. I was introverted, I read a lot. I had a fascination with comic books, monster magazines and monster movies, which I still enjoy. I'm still heavily into monster movies and monster toys.

Kirk Hammett Metallica

I was wild. I stole things, like candy. I liked fire. I used to go out in the woods and make big fires. I liked sitting there playing with a lighter and watching the flame grow. Then I would hear the sirens and run away. I burned down a couple of places outside Stockholm. I've been to the hospital many times as well. I got a fork in my eye. I burned my thighs — third degree burns, I have no nerves there now, I can't feel anything. My hands got first degree burns, I have new skin on my hands. Once I was run over by a car. My mother was a nervous wreck after my childhood.

John Norum The Don Dokken Band I was a good-natured kid. My mom went to college at night, and my older brothers used to beat me up and make me get them milk, cereal, or whatever they wanted. They'd scare me. One brother, Tom, was in a band since I was four years old. I remember hearing a Beatles' song on the radio and him going, "See mom, that's the Beatles." I thought, "That's wild, different!" Then I saw the Beatles on *The Ed Sullivan Show*. We were all sitting around watching it and I just couldn't understand why all these girls were crying and going crazy, but I found it very fascinating.

Juan Croucier Ratt

I was a hyper kid. I was always real shy. I had great respect for grown-ups and stuff. In my hometown we built go-carts out of old wood and bent up nails. We would straighten the nail with a hammer and pound wheels onto the boards. We'd roll it up the hill and fly down. I did all that country boy kind of stuff. I had a great time. It's great to use your imagination when you're a kid.

Jeff Keith

Tesla

I remember running around the school yard and pretending I stumbled, and the girls would come up and kiss me because they thought I was crying. I had an older sister who taught me those kind of tricks.

Joey Tempest Europe

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ith a year and a half of touring under Vixen's garter belt, guitarist Jan Kuehnemund, singer Janet Gardner, bassist Share Pedersen and drummer Roxy Petrucci are ready to do it again to support their latest album, Rev It Up. They live for rocking onstage, but the reality of the rock and roll life is that they spend more time traveling than performing. What's it like to be four girls on the rock and roll trail? Recently Hit Parader stowed away inside a roadie's suitcase to investigate life on tour with Vixen.

Hit Parader: What's the best and the worst thing about the tour bus?

Roxy Petrucci: Sleeping! I sleep great on the bus. Its rumble puts me right out, but the European buses make too much noise.

Share Pederson: (squeaking) Ih-eee! Ih-eee! RP: The wheels sound like they're going to fall off. European buses aren't put together very well. At least ours weren't.

Janet Gardner: We ended up having a running joke, "There must be a law against it," because everything we complained about, the European bus driver would say, 'That's against the law." They can't have doors in different parts of the bus; it's against the law. But if you had a door you couldn't shut it 'cause it's against the law.

where we went; the law said the light had to be on at all times. I also don't like packing and unpacking.

RP: Blech!

JG: Clothes and things come out of the case easily. Putting them back in is hard. After a show we like to relax. We'd leave the gig and go to our rooms, lay down on the bed and go, "I have to pack. I have to pack. Get up."

HP: Isn't there a trick to only packing what you need? (Vixen laughs in four part harmony).

JG: No way. There's always something we need at the very bottom of the suitcase, so we have to dig it out.

SP: Plus, we accumulated so many t-shirts,

sweat pants and sweat shirts on the road that each one of us ended up getting an extra bag.

HP: Who travels with the most luggage?

RP: I have the least — a suitcase, a garment bag and a carry-on.

Jan Kuehnemund: I started out with five bags, but they were small. I now have two extra carry-ons.

RP: Yeah, but your bags were ready to explode.

JK: I have a lot of belts and they weigh a lot. SP: Our road manager had to pay extra-extraextra money to get Jan's stuff on the plane.

HP: Jan, do you collect belts?

JK: I guess you could call it that. I could open a belt store. I usually wear two or three belts

RP: When she has to pee, we give her 15 minutes, so she can take all her belts off. The road manager comes in and says, "Jan, it's

JK: Usually I don't put them on 'til the last minute, unless we have to do a photo shoot.

HP: Do you really bring five bags into the hotel? JK: Absolutely. Every bag goes into the room. If I didn't, I know the one thing I wanted that day would be on the bus.

RP: But luckily the bellboy carries her bags. It's a good workout for him.

JG: He doesn't look at it that way.

SP: Most of the bellboys are 60 years old.

RP: I think there are a few hotels we can't go back to again! "Hi, we're Vixen and we're back with our luggage!" They'll probably have an extra large carry-cart made just for us, "Hi Vixen, we're ready for you! Ha Ha!"

JG: In Europe, especially in Stockholm, most of the rooms are small. We can't fit all of our things in, so we try and figure out what we'll leave in the hallway. Or I'll sleep on the floor, 'cause all my things are on the bed. I'll put my makeup on the toilet top.

RP: In Europe, everything is smaller... well, I don't know about everything!

SP: The furnishings are, anyway. European hotels are designed for overnight businessmen, not rockers, especially those who want to wear makeup.

HP: Is there any luggage you leave on the bus? JG: I always buy tons of hair products, 'cause I don't know if the local stores will have them if I run out. Those I leave in a cabinet on the bus. Clothes and stuff, you never know what you'll need. We don't have time to pre-plan what we'll wear.

RP: We wear different things for our interviews and in-stores than what we wear for our shows. Sometimes we can't go back to the hotel, so we have to pack everything and bring the luggage back to the bus with us.

HP: You travel with the crew and your keyboardist Michael Alemania, so there must be some activities you all do together on the bus.

JG: Jan makes popcorn for everybody. She's the only one who has never burned it. Making good popcorn is a major project for us. At one point we cleared all the shelves in the kitchen area, because we thought that was giving the microwave too much heat. We tried setting it on a bowl. We couldn't make it without getting half the popcorn burned.

HP: What's the secret to making great popcorn? JK: You gotta check it. As soon as you hear it stop popping, pull it out. You can't make multiple bags. The microwave is so tiny, you have to wait for it to cool down, make one and wait a while. We know this from experience. Whenever we make popcorn, there are so many people waiting to eat it. Once we tried to make three bags in a row. The third bag was so burned that it really stunk up the bus.

SP: Our microwave was abused and overused.

HP: What's your favorite popcorn?

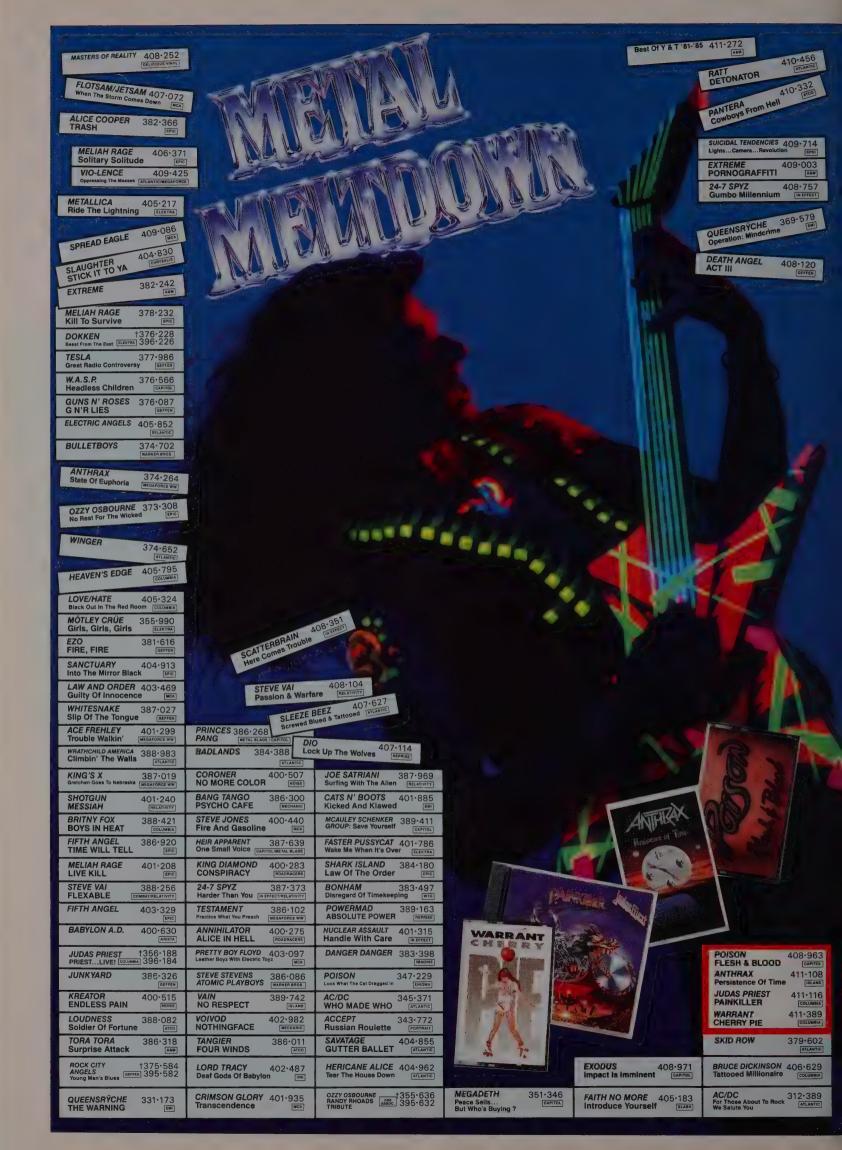
JK: Sour cream and onion popcorn. It's in our rider that we have popcorn in our dressing rooms after the show.

JG: We should try Parmesan popcorn; my mom used to make that.

RP: We should try garlic popcorn. I love garlic - I could eat a whole clove of garlic. I've been eating a lot of garlic lately.

JG: Yeah, we know. We can smell it whenever we get near you.





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Motley in action (l. to r.): Nikki Sixx, Vince Neil, Mick Mars.

endy and her best friend Joan had waited months for this night — three months, two weeks and four days, to be exact. Yes, the girls knew exactly how long it had been since they waited in line all night to make sure they snared front-row tickets to Motley Crue's concert in Miami, Florida. Now their big night had finally arrived, and the girls were ready. They had left their jobs right after lunch so that they could rest up and make sure they looked their best that evening. They had spent over \$200 each on new outfits that showed off all their attributes to maximum effect. They knew they were going to meet their heroes that night; they only had one small problem... they didn't have any backstage passes.

All during the 90-minute drive from their homes in Coral Gables to the arena where the band was playing (traffic was heavy at 6 p.m.), Wendy and Joan plotted strategy. They certainly weren't "virgins" when it came to getting backstage, and most of the security men knew them already. In fact, Joan had dated an arena security guy for three months last year. But tonight they knew security would be extra tight. After all, the Crue was in town! Finally, as they pulled their somewhat beat-up 1984 Camaro into the still-empty parking lot, they hatched a plan that they knew would either get them backstage — or maybe land them in jail.

As soon as they pulled into their "good luck" parking spot, about 10 yards from the arena's backstage entrance, they changed their shoes into the stiletto heels that would offset their

black leather outfits, and checked their makeup in the car mirror one last time. With a giggle of excitement they hopped out of their seats and practically ran to the security entrance, where about a dozen other early-arriving fans had already assembled in the hopes of meeting the band. "Oh there's that bitch Lisa," Wendy yelped at Joan as they spied a former friend who had stood by and watched as they were thrown out of a Bon Jovi show earlier in the year. "I wonder what she'll do to get backstage."

Both Wendy and Joan knew that it wasn't going to be easy to get through the arena security guards, then Motley's own team of beefy roadies, to finally meet the band. They knew that their requests to get backstage would either fall on deaf ears, or be met with the by-now-customary requests that certain "services" be supplied in exchange for a pass. Neither girl would ever stoop so low as to sacrifice her pride for a pass — they wanted to get back there through their ingenuity!

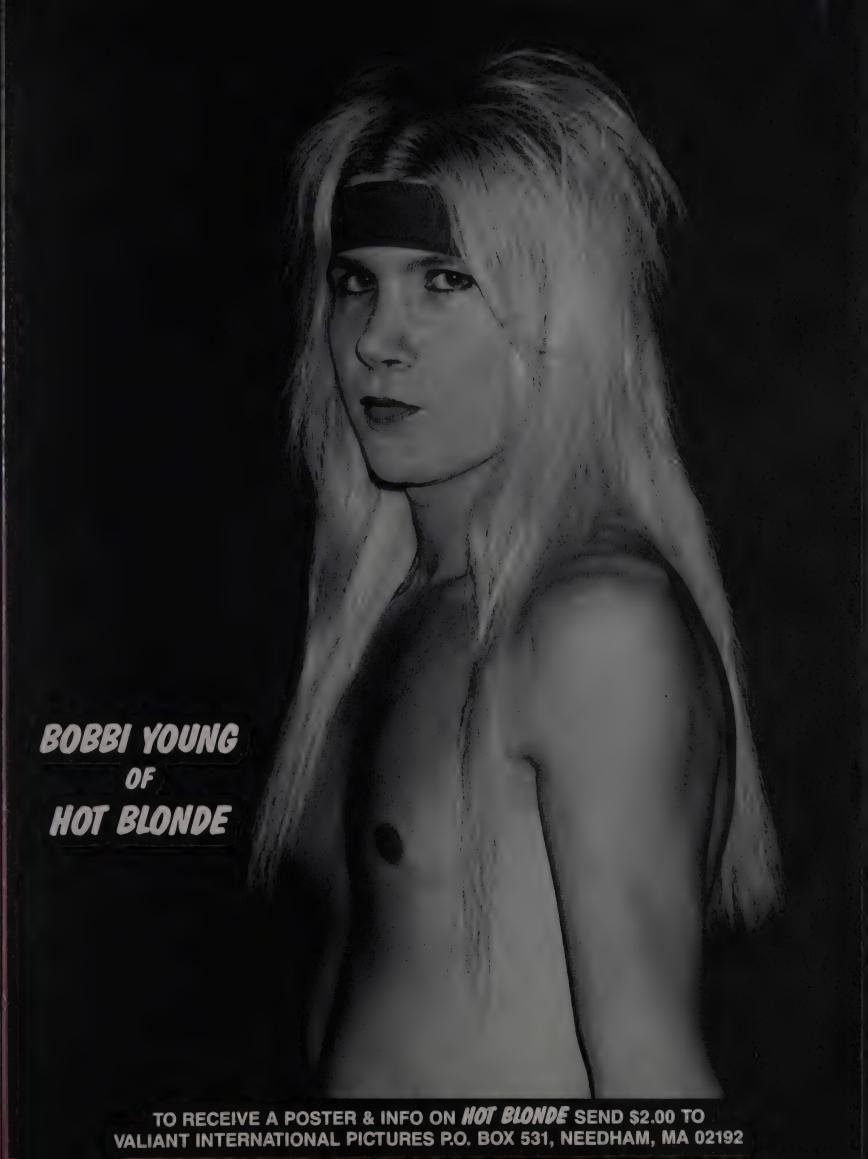
"Follow me," Wendy whispered, as she led Joan through a side door where a number of spanish speaking arena employees were unloading huge bags of popcorn, peanuts and cotton candy. Without a second's hesitation, Wendy pushed Joan through the opened door and quickly followed. "Hey, you got teekets?" one worker shouted. The girls quickly flashed their stubs and kept right on walking. They hurried through a crowded kitchen area where the smoke and heat from the oven seemed overwhelming. "I hope my mascara doesn't run," Joan said, only half joking.

As soon as they walked through a large,

nearly empty dining room, filled with various crew members who gave the customary series of wolf whistles to the seductively dressed pair, the girls sensed that they had pulled off their mission. They found themselves in the main backstage corridor, and printed on the wall, in big black letters, was a sign that said "Motley Crue, Tuning Room", with an arrow pointing to the right. "We're here! We're here!" Wendy shouted excitedly, just as she felt the cold hand of a hall security guard touch her left shoulder.

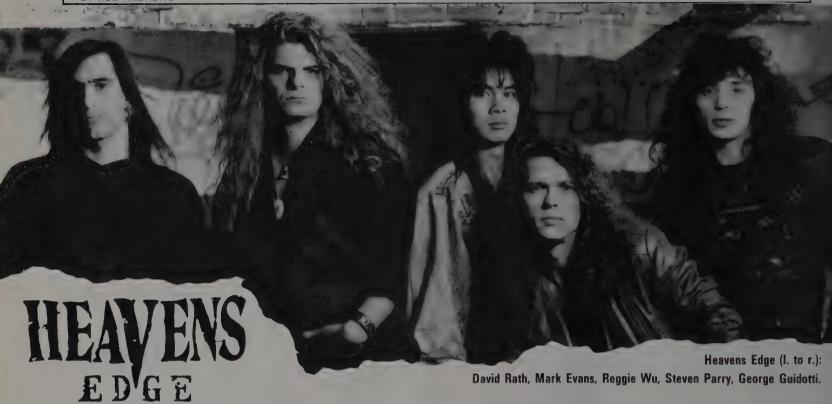
"I don't see any passes, young ladies," the guard said with an obvious look of annoyance. "I don't think you're supposed to be back here." Suddenly Wendy and Joan started to panic They had been caught. What could they do? What could they say? Wendy sensed that they were about to be thrown out of the hall. What a horrible fate! Now they wouldn't get to meet Motley Crue, and they'd never get to use their front-row tickets either. "Uh... uh... excuse me," Wendy gasped. "Won't you let us stay? See we have tickets?" As the girls showed the guard their tickets, he quickly swiped them from their hands and said, "Not anymore you don't." The girls knew that the fates of rock and roll had just dealt them a fatal hand.

Just when things seemed lost, however, a voice from down the corridor rang out. "Hey, what are you doing?" the voice asked the security man. "I'm throwing these girls out, they don't belong here," he replied. "Like hell you are," the voice shot back, "they're friends of mine." Slowly Joan and Wendy turned around to see who had befriended them, and their mouths practically hit the ground when there, as big as life, stood none other than Nikki Sixx.



# **PICK HIT**

BY ROB ANDREWS



PHILLY ROCKERS OVERCOME PERSONAL PROBLEMS TO ENJOY DEBUT SUCCESS.

eavens Edge are one band that have a solid perspective on life. After all, when one of your members has been gunned down outside of a club you're playing in, you begin to realize that a hit record isn't exactly the most important thing. Late in the summer of 1989, shortly after this Philadelphia quintet had inked their recording contract. bassist George Guidotti was hit with a blast from a shotgun outside of Philly's Empire Rock Club. While he survived, it was touch-and-go for a few days, and as guitarist Reggie Wu, drummer David Rath, vocalist Mark Evans and guitarist Steven Parry learned when the life of a friend hangs in the balance, a recording contract just doesn't seem that important.

"That incident couldn't have happened at a worse time for us," Wu said. "Of course, any time would have been a bad time for any of us to get shot! But we had just signed our contract a few days earlier, and that show at the Empire was like a celebration for us. Evidently one guy just got in a fight with the club's security guy, he came back with a shotgun and just started shooting. George just happened to be standing in the way. He sure wasn't the target. That accident slowed down our momentum. I can say that now because George is fine. But back then his health is all we cared about. We figured, a few months more wouldn't make that much of a difference in our lives."

As they waited for Guidotti to recover, the

band continued to polish the tracks that would eventually emerge as their self-titled debut LP. Long hailed as one of the most promising young bands on the rock scene, Heavens Edge admit that the pressure began to build as they waited and waited to get their sound on vinyl. Finally, early this year, the group ventured into the recording studio with veteran producer Neil Kernon (of Dokken and Queensryche fame) to prove that all the industry hype wasn't just a lot of talk.

"We wanted to make an album that was really representative of everything we could do," Wu said. "I know that sounds like something every band wants, but in our case it was particularly important. We've got a real metal side to this band, but we like having commercial songs as well. We can do that. Our goal is to make sure everything keeps on rockin' but that it's commercial too.'

Such songs as Hold On To Tonight, Is That All You Want and Skin To Skin showcase the wide variety of styles that Heavens Edge utilize to create their unique sound. Like their Philly musical mates Cinderella, these boys have studied their rock history books well; but rather than merely rehashing themes and riffs as old as music itself, they've been able to add a variety of exciting new twists to their rock attack. Wu believes that the band's extensive experience on the club scene helped foster this inventive style.

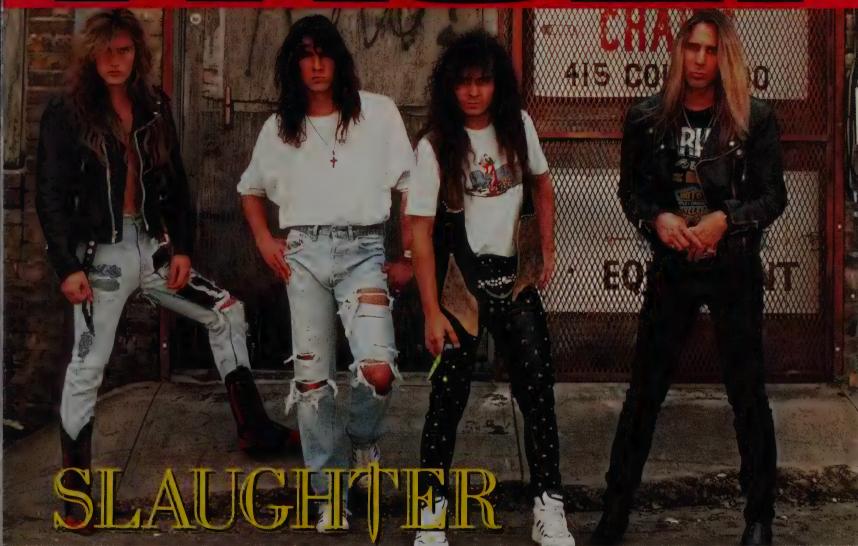
"I think Philadelphia fans are legendary," he

said. "It doesn't matter what it is - sports, theater or rock and roll - Philly fans can be very tough. They'll boo anyone and anything! But once you win them over, they're with you forever. We spent a lot of time in the clubs around home, and those crowds really made us get our shit together. They push you to try new things all the time. They won't accept the same ol' song and dance. We worked on all our material in those clubs, when we went into the studio it was almost easy!"

Now that their album is making nice progress up the charts, the boys would like to expand their touring base. Offers from some headliners have drifted across the group's corporate desk, and the band feel certain that once they hit the highway they'll be out there for a long, long time. After overcoming hostile club crowds, and even having a band member shot, winning over the affections of the world's rock masses should prove to be easy pickings for Heavens Edge.

"We've always dreamed about touring," Rath said. "We love the feeling of getting on stage in front of people who maybe don't know who we are and then blowing them away. We're not really arrogant — but we are very confident about what we can do. What's the point of being modest at this point in our career? Hopefully everyone will start talking about us soon enough, but right now we want to pass the word; come and check us out! We'll put on a show you'll remember for a long time - and that's a promise."





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o matter what he does, where he goes, or who he goes with, Ozzy Osbourne can't seem to avoid ending up under the public's microscope. His music, his attitudes and his lifestyle have been dissected, analyzed and debated by seemingly everyone even remotely involved with the rock biz — and it's only made Mr. Osbourne's fame grow in the process. Today, Ozzy realizes that he's at a self-imposed crossroads of his life. He's virtually given up on his on-again off-again battles with alcohol, trying to merely stabilize his life enough to allow him to continue in his dual career as musician and father. His well-

documented fights with his wife are now in the

past, and Ozzy has turned his attentions towards putting together a new album with bandmates Zakk Wylde (guitar) and Randy Castillo (drums) that he hopes will return him to the metal pantheon. Recently we caught up with the increasingly reclusive Osbourne to discuss his professional and private life, as well as what lies ahead for metal's favorite madman.

Hit Parader: Ozzy, your last record, the live EP Just Say Ozzy, certainly was disappointing in terms of sales. Are you sorry you released it?
Ozzy Osbourne: I don't think I'm surprising anyone if I say the record company was much more into that record than I was. I did it because they asked me to. I never believed the

fans were waiting for another live album from me — especially with Sabbath material on it. I've recorded those songs so many fucking times now! I think some of the fans did feel a little ripped off, and I can understand that. The band did sound great, but if my fans wanted to hear the band live, they certainly had plenty of chances during the last tour. I guess I am a little sorry about having the record come out. I want to have control of my career from now on. I always felt I did have control, but you learn something new every day.

**HP**: How can you be in control of your career when you sometimes don't seem to be in control of your life?

00: Everyone knows that I had some problems last year. I went back to the drinking and the drugs and ended getting my life fucked up. The press made a big deal about the troubles I was having at home, and perhaps it's well they did. I certainly wasn't proud of myself. But the fans' support through that time really showed me something. I didn't get letters from kids calling me an asshole for almost fucking up my marriage. They told me that they knew I was having problems, but that I should get them out of the way so I could play more rock and roll. To them Ozzy Osbourne really isn't a person — he's a musician who plays rock and roll. That's very fair on their part. I want to get my life in order, to have things go smoothly, but I don't know if I ever will. Sometimes I think it's easier for me to control my work life than it is to coordinate my personal life.

HP: It seems that you've been on the brink of disaster so many times, yet you always manage to survive and prosper. How do you do it?

OO: I'm a survivor. I realize how fucking lucky I am to still be around. Maybe I should have ended up dead years ago — it would have made for a great legend. But I'm still around, and at this point I don't think there's anything or anyone that can do me in. I must admit that some of the things that were reported about me earlier in my career were more rumor than fact. But that was fine with me. I didn't really care — it made me famous! But the sad part is that there's also been a lot of difficulty in my life. I imagine there always will be. I've learned to live with that, and to live with who and what I am.

**HP:** Well, at this point in your life what is Ozzy Osbourne?

OO: A guy who's more determined than ever to enjoy life and have fun. I'm probably more comfortable with myself now than at any point in years. I'm not trying to be something I'm not for my wife, for the record label or for myself. I'm just Ozzy. All I do is sing in a band and let millions of people have fun. That's all I want to be. I don't want to run for political office or make profound statements about the environment. That's not what I'm about at all.

**HP:** Has the record company ever tried to get you to change your style in the hopes of making you a bigger star?

OO: Oh, I'm sure they'd love it if I did a bunch of ballads that they felt they could get on the radio or MTV. But I'm not interested in rubbish like that. I'm not saying I don't want to sell as many records as I can — anyone in this business who says otherwise is a liar. I've accepted the fact that I'm a product to be packaged and sold by a giant conglomerate for financial gain. That's alright by me as long as I see some of that money! I want this next record to sell millions of copies and go to number one in the charts. I still

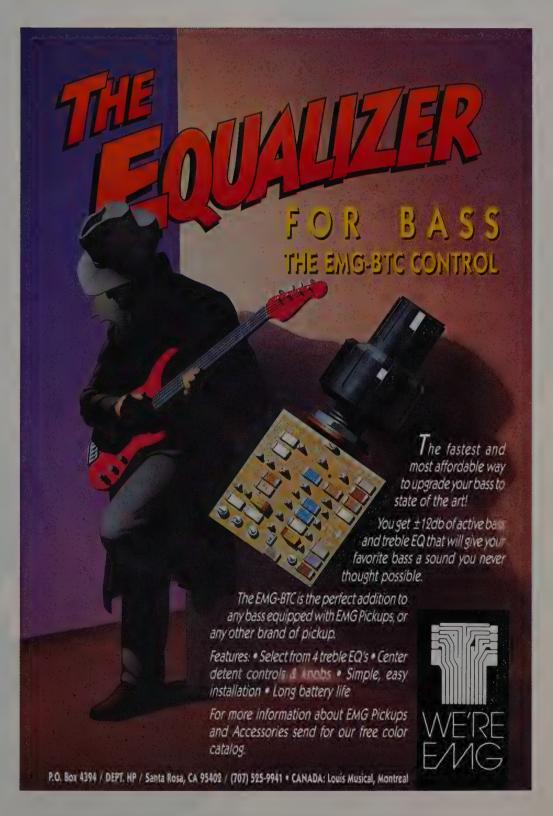
would like to accomplish that, and I think with this band we can do it.

**HP:** What's so special about the band you have now?

OO: Zakk's been incredible for me. He's so on top of what's going on in music that he really helps me with the music we're making. I don't want us to be influenced by all the bands that are hot at the moment. I don't want us to play like Def Leppard or Bon Jovi or whomever. But it's important to at least be aware of what the kids are listening to. I try to keep in touch, but Zakk's got it together! The music we've done for the new record is the best stuff I've done since my first two solo albums — the records I did

with Randy Rhoads. There's a chemistry to the band the way it is now that hasn't always been there. It's very exciting.

HP: What can you tell us about the next record?
OO: We've been working on it for quite a while, and it's coming together. I didn't want to be rushed this time. Sometimes you can get into the situation where the label is demanding a record by a certain time. Well, I did something for them with the live EP. This time I'm dictating when the album will be done — and that's when I feel it's finished. If that fucks up their plans, I don't really care. It'll come out when I feel it's ready, and all I can promise is that it will kick ass! □



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I have just finished reading the Guns N' Roses Taking No Prisoners article by Frank Wright, I was surprised this article appeared in a rock/metal magazine. Rock and roll metal music represents FREEDOM — freedom to say what you want, freedom to hear what you want, freedom to play what you want and freedom to think what you want. Rock is one of the very few venues left for us to express and experience freedom. Everywhere else rules, laws and requlations reign supreme. Just as Mr. Wright was offended that Slash said 'fuck' on national T.V., I am offended that such a conservative mainstream article should appear in Hit Parader. I recommend the piece for Reader's Digest, National Review or the P.M.R.C. diatribes. If millions can watch T.V. and listen to radio and still be offended by the word 'fuck,' then the U.S.A. is a nation of hypocrites. Radio and T.V. constantly talk about and show sex, sexual intercourse and sexual preference ad nauseum. Yet people are offended by the arrangement of four letters of the alphabet! They watch people fuck; they just don't want to hear the word. I bet if Slash had said "Deity beaver-home sexual intercoursing" instead of "Goddamn fucking", he would have gotten a big laugh, not censorship. Hypocrisy has always been stronger and more acceptable than raw honesty. Seeing your magazine fall in line with this hypocrisy must mean big bucks are involved. Just like their music, the Guns N' Roses members are raw and honest. Lies and Appetite For Destruction suit them and throw hypocrisy out for all to see. Though not my favorite band, they have expanded the horizons of metal. I hope they continue to do so in their own way. Remember it takes lots of manure to grow a 'rose.'

Beverly Davis Arlington, TX

I have not had any hope of listening to American metal music, because Romanian T.V. only shows a half hour of metal music every week. Sometimes radio will play the top five or ten U.S. metal songs. It is not enough, 25 years of metal history can't be covered by a half hour of metal music once a week. There is not one musical publication in Romania. The stores have musical stuff, but not enough. Our lone chance is to ask from the outside. I want a pen pal who knows about American music.

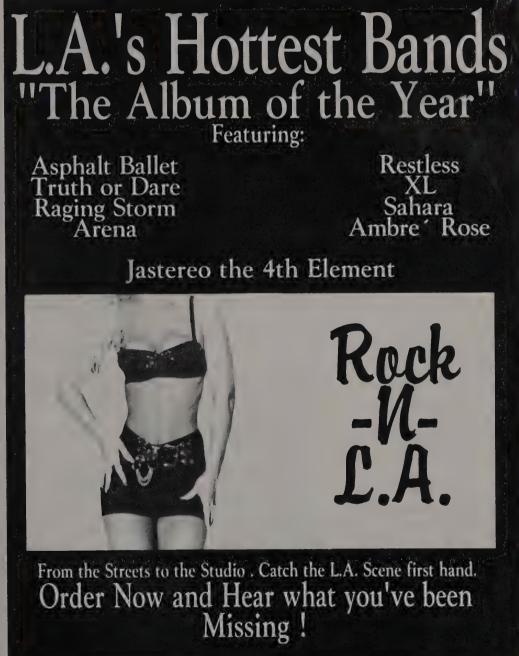
Cristea Tache Str. Elicei, No. 11 6200 Galati Romania

I am a diehard fan of the greatest band I know — Metallica. They are a total inspiration to me and their music brings a smile to my face even when all else fails. I love your magazine. have had two subscriptions to Hit Parader so far and will have many more before my time is up. I trust your work and feel that if it can be done, you guys will sure do it.

> Sheri Hagler Sanford, NC

I was insulted by one of your writers, Frank Wright. In the August issue, he took cheap shots at Guns N' Roses and seriously knocked them down as people and a band. I want to know why he didn't have one of those personal interviews with Guns and insult them to their faces? Hey Franky, boy, I think you owe Guns N' Roses and all their fans an apology.

Jennifer 'Beat' Tallen Fort Collins, CO



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I really enjoyed the Lita Ford interview. It should have been much longer. Her album, Stiletto, is a definite improvement from the previously released Lita album. She's blossomed into a full-fledged guitarist belting out rocking licks. I am not a Lita Ford fan, but if she continues to progress each album, I'll be her most staunch disciple. With the exception of Aces & Eights, Lisa and Only Women Bleed, almost every song on the album relates to sex in some way. If that was one or two songs fine! But more than half the album? It's just too one-tracked for me. Sex, drugs and rock and roll shouldn't be all there is to write about. Observe the lyrics of Sly Stone, Bob Dylan and Neil Peart (of Rush). Their lyrics have no rival when compared to what's being written by today's sleazy-looking metal bands. Where sexuality is concerned, Lita doesn't need to dress in a seductive manner or sing about sex to have male fans drooling before her. She is as stunning in tight blue jeans or a mini skirt as she is in a covered form. Look at the cover of the August Hit Parader; it would make an excellent poster. The choice remains entirely in the hands of Lita Ford. I am pleased with the musical quality of the new album. I wish you the best, Lita Ford

> Kiambu 'Rich' Kahawia New York, NY

### A LETTER TO NIKKI SIXX.

Please don't come back to AUSTRALIA!!!!! In May we had you on tour. I had waited eight years for Motley Crue to tour here. I was over the top when I won a 'Meet And Greet Pass.' Along with seven other winners from Australia and New Zealand, I was taken to meet the Crue. talk with you and have our photos taken. Why did you not show up? We waited patiently and were then told that you and Vince had left the arena. To add to the dismay, we were also told that you said, "We don't want to do that shit." Is that what I get after spending years of my own time, promoting you and the band? Everyone was heartbroken by your attitude to your fans, especially when we were shown to the meeting room and couldn't even talk to Mick and Tommy. I spent approximately two minutes in that room before I was almost physically removed by security guards. I think Vince should stop thanking the fans in concert, because you obviously don't mean it. All you had to do was pretend to enjoy meeting us. I wouldn't have known any different. When I make an appointment, I show up; you didn't even apologize to us. I paid to see kick-ass rock and roll and only got kicked in the teeth. Do me a favor and keep your cabaret show in L.A.

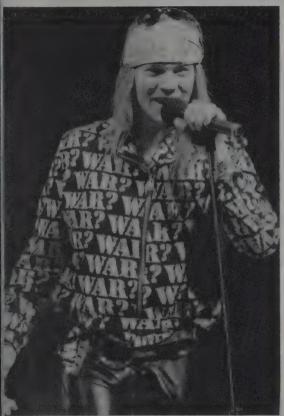
> Patrice, An ex-Motley Cruette Sydney, Australia

In my opinion Nuno Bettencourt (Extreme) should be acknowledged as one of the BEST guitar players on the rock scene today. Check out his playing abilities on the solo before Mutha (Don't Wanna Go To School Today) and you'll see exactly what I mean. Besides that, Hit Parader doesn't give enough credit to bands like Faster Pussycat, Queensryche, Cinderella, Bullet Boys, Kix, Dangerous Toys, The Cult, Dio, Great White, L.A. Guns, Tesla, Slaughter and Bad English. It's almost like they don't exist.

> A Fellow Metalhead Wheeling, IL

Judas Priest and any other performing artist lives for a LIVING audience. They're not there to try and kill their public. Judas Priest's music is strictly for entertainment and that only. The individual is solely responsible for their fate. The court case against Judas Priest is nothing but dumb.

> Anonymous Shelly, ID



Guns N' Roses' Axl Rose: Are they pushing metal to its limits?

I've never really cared much about Bon Jovi. Let's put it this way. If they fell off the earth and died, I wouldn't lose any sleep over it. Anyway me and my friend Keith were watching MTV and Jon Bon Jovi's new video Blaze Of Glory came on. We were in complete shock!!! We never knew how much excellent talent Jon had. He is so much better now that he's working solo. I think he should STAY solo forever.

> Allison Price Orlando, FL

I had a brother who was going to be the next Jimmy Page. But all his plans and dreams came to an end on January 13, 1972, when he was tortured to death in a Vietnamese prison camp. The Pentagon felt a small, white cross was sufficient enough for a soldier buried in Arlington National Cemetery where our nation's heroes are honored in their final resting place. In November, 1989, armed with nothing more than a sister's love. I put a request in to the Pentagon to have this man's headstone changed. With certain stipulations I was able to do it. Today my brother has a marble headstone with the words of White Lion's Lady Of The Valley. I've listened to and have read articles on what some people think about White Lion. To say they're a pussy band is a gross misconception. If you've ever seen them in concert, you know they can really kick ass. Songs like Little Fighter was number one on Metal Shop's Top Ten

August 1, 1989. Also at a recent Amnesty International gathering in Canada, you could hear White Lion's Cry For Freedom thousands of times. (Amnesty International is still looking for permission to use it as their theme song.) Cry For Freedom was also heard in several places worldwide — before, during and after Nelson Mandella's release from prison. Anyone who calls a band pussies just because they have concern for this nation and this nation's future (our children) are pussies themselves! Mike, Greg. Vito and James — keep rocking and roaring! The Lion will rule again and again.

> Sharon Pierce E. Springfield, MA



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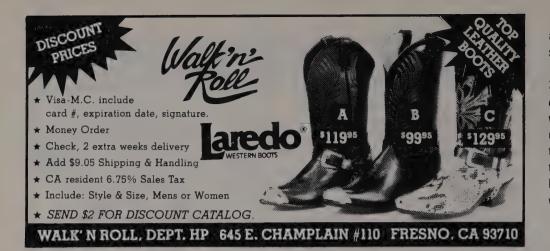
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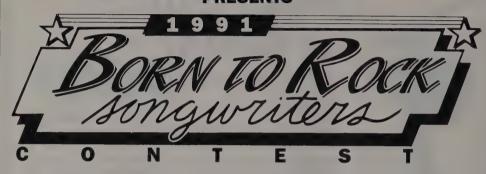


I was very impressed with the Steven Tyler article, Band On The Run. I have a 13-year-old son who is going through puberty, as well as a 10-year-old. They're both into good music. I am 30 years old, and when I hear Janie's Got A Gun or Love In An Elevator, I have to crank it wide. I've never used drugs and hope my children have the same fear in them. I just want to say, "Thank you so much, Steven Tyler for the wonderful article. You are an inspiration." It's certainly nice to know this is what our world's future population is reading.

Nancy White Billings, MO

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Hey Simon,

Just a few lines to wish you the very best as you embark on your new journey with heavy metal vanguard Ronnie James Dio. Although your leaving AC/DC caught me a bit off guard, it doesn't change anything as far as how I feel about you as a major influence on my drumming. I still think you are a kick-ass drummer. Take care and show 'em how it's really done.

I've been in the U.S. Army for almost three

James E. Hay Iowa, LA

years, stationed with the 9th Regiment Manchu Warriors since January, 1988. I'm writing this letter from Ft. Sherman, Panama. This being the third overseas tour of my battalion in the last year, we've definitely spent our fair share of time away from home — most notably our deployment to Panama last December during Operation Just Cause. But no matter where they send us or what we're doing, I never go anywhere without my rock and roll. I'd just like to thank you guys at Hit Parader for keeping me supplied with the best coverage of the rock scene available to the general public today. I've been through some rough shit in the past few years and can remember quite a few times when crankin' up the walkman and jammin' to some Motley Crue, Skid Row, Aerosmith, Guns N' Roses or countless other kick-ass rock and roll bands really helped me through. I think it's important that every metal band out there from the living legends: Aerosmith, Scorpions, Judas Priest, Motley Crue, to the promising upand-comers like Dangerous Toys, Pretty Boy Floyd and Slaughter — know they play a big part in the lives of a lot of their fans, through good times and the bad. I know they've been there many times for me. I'm only one of the many thousands of headbangers who share that opinion. So to all you fellow headbangers out there, support your favorite bands and keep on rockin'! And to all the metal men and ladies (Lita!), who are cranking out the jams for us, I salute you. Keep kickin' ass!

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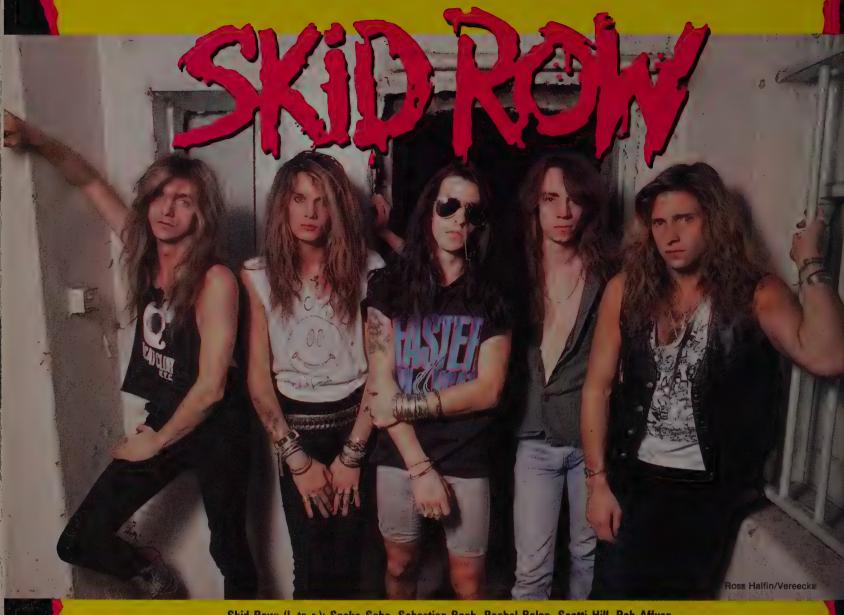
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Skid Row: (I. to r.): Snake Sabo, Sebastian Bach, Rachel Bolan, Scotti Hill, Rob Affuso.

# THE BEST IS YET TO COME

BASSIST RACHEL BOLAN TALKS ABOUT THE SKIDS — PAST, PRESENT AND FUTURE

BY JODI SUMMERS

If the hoopla began suddenly on the 25th of January, 1989. On that blustery Wednesday, Skid Row's self-titled debut album was released. As well, Skid Row performed their very first arena date, in Dallas, beginning an eight-month showcase as special quests on Bon Jovi's U.S. tour.

Three hundred performances and 3 million albums later, on the 31st of March, 1990, Skid Row played their last gig supporting their debut album. They opened for the venerable Aerosmith in the Midwest.

During their 15 months on the road, Skid Row were nurtured by the best, including members of Bon Jovi, Motley Crue and Aerosmith. Sebastian Bach, Snake Sabo, Rob Affuso, Rachel Bolan and Scotti Hill matured from young colts into vibrant stallions. If you consider the cumulative amount of worldly lust and experience the Skid's mentors have had, you'll realize that Skid Row has seen and done it all in record-breaking time. Tokyo, London, Moscow, Munich — Skid Row conquered! And Sebastian continuously made headlines by finding more things to do with a bottle than Steven Tyler and Nikki Sixx combined.

Yes, it's been quite a time for Skid Row. And as the band continues work on their second LP, we conversed with the distinguished Rachel Bolan as to how the turns of fate have changed his life forever.

Hit Parader: How has success changed your life?

Rachel Bolan: Our album has gone triple platinum, we've been around the world, and I still can't grow a mustache. It hasn't changed at all.

HP: Do you feel different?

RB: Now I have lots of cool experiences. One of the most memorable things happened when I was in a cab in New York City. We're sitting at a light, and this really straight-looking guy in the car next to us is playing our tape... and he's really getting into it. He had absolutely no idea that we were in the cab next to him, and we just watched him groove to our music. That was so cool.

HP: During this last tour you went out with three of the most significant bands on the American metal scene. Compare and contrast what it's like being out with Bon Jovi, Motley Crue and Aerosmith.

RB: Bon Jovi was the biggest production, plus it lasted the longest. Their audience was the most commercial and the most varied. The age range differed from really young kids to moms who brought their kids to the shows because they like his ballad. In Europe, with Motley Crue, the crowds were really intense. All the bikers, and the derelicts — like us — come out to see a Motley Crue show. With Aerosmith, because they've been around for awhile, you get two generations of fans; you've got the old fans as well as all their new fans.

**HP**: How does the crowd in Europe differ from a U.S. audience?

RB: Over here shows are at least 50 percent girls, but in Europe you have 85-90 percent guys at general admission shows, and it's real, real intense. They throw fireworks and stuff on stage, so you're ducking sparklers and bottle rockets at times. Most places in Europe are really high strung.

**HP:** You headlined in Japan last summer, what was that like?

RB: Japan was really fast-paced. I'm used to a fast pace since I live by New York, but this was two times faster! The audience reaction is really weird, since the majority of them can't understand what you say. After you're done with a song, the applause is really high-pitched — it sounds like pink noise coming through the air. The Japanese are very intense, but they're very polite... extremely polite. On the street they'll follow 10 feet behind you.. until you make a move like you want to sign an autograph, then they come up and you're just surrounded. It's cool.

HP: And how was the Soviet Union?

RB: We felt like we were on a different planet. Moscow was a slum, thank God we were there for a cause, otherwise I would never have gone there at all. It was definitely not the happiest place in the world. No one smiles. The whole place just looks run down... the hotels and the cars, it was like we went through a time warp or something. The food was weird — things like clear jello with a meatball inside it. It didn't look too appetizing. Thank goodness they shipped our food in from England.

RB: The event that stands out in my mind the most is at Giant Stadium, when we did the homecoming show with Bon Jovi and Billy Squier. We were going on at 4:30, so we figured nobody was going to be there for us but our families, but when we got out on stage, it was filled to capacity — 72,000 people. That completely blew our minds!

HP: Tell us about an offstage event.

RB: People ask us to sign everything: their shoes, their shirts, their arms, their backs, everything! One day I was out by the bus and this kid came up; he had a big, thick magic marker. He goes, "Dude, would you sign my forehead?" And I'm looking at the pen and it says "permanent marker." The guy was sure he wanted me to do this, so I signed his forehead and he walked around all night with my autograph on his forehead. I thought that was pretty bizarre.

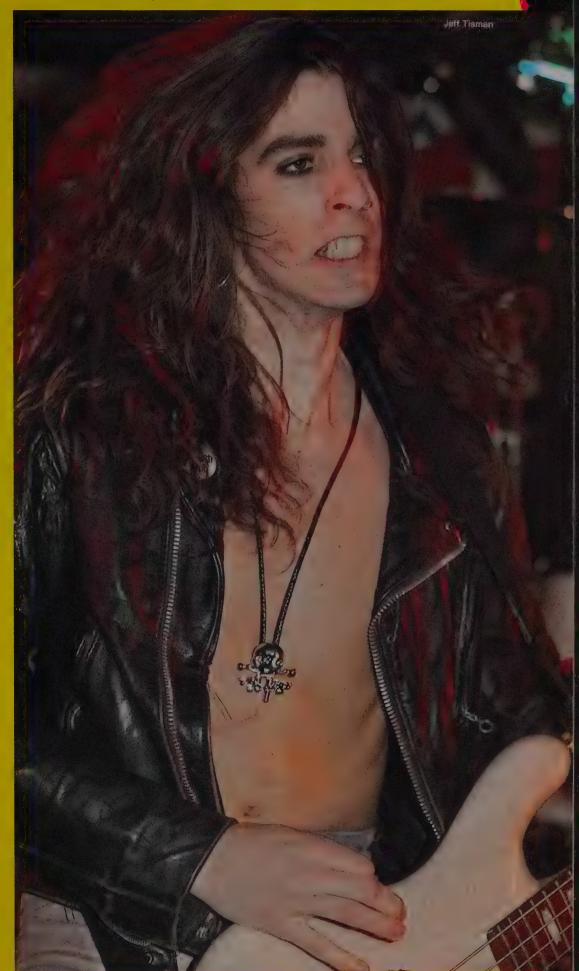
Rachel Bolan: "People ask us to sign everything; their shoes, their shirts, their heads."

**HP**: Do people treat you differently now that you're a media sensation?

RB: Sometimes people my age call me "Mr. Bolan" or "Sir." First thing I do is say, "Let's drop this 'Sir' and 'Mr. Bolan' shit, because it doesn't work for me." People that don't know

you will definitely treat you differently. Everyone wants to be your best buddy now.

**HP**: What's the nicest thing about success? **RB**: To know that my old friends are still around. It's weird, but it's true. □





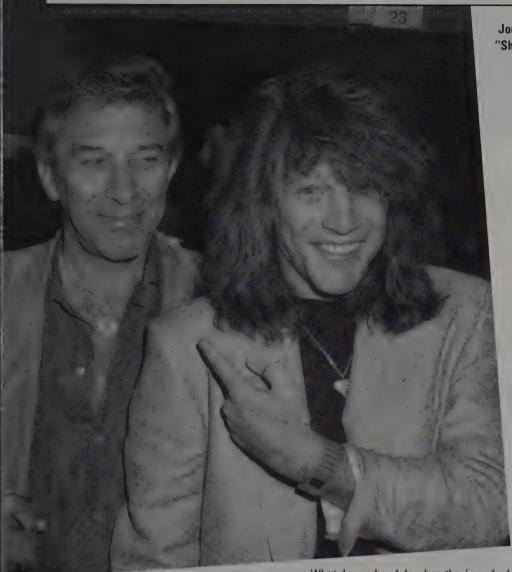




Jon Bon Jovi admits that he's "really shocked" by how well his Blaze Of Glory album has sold. Originally many within the rock community (including those close to Jon himself) warned that making the soundtrack LP was a "disastrous" career move, not so much because of the music Jon was making but because of the belief that the Young Guns II movie was a bomb! While the predications about the movie proved to be correct, Blaze Of Glory promptly shot to the top of the charts and has already sold well over two million copies. Not bad!

Skid Row have apparently run into a few minor problems while working on their eagerly anticipated second album. Evidently forces at the band's record label caught wind of the group's intention of going in a heavier direction this time and quickly moved to convince the band otherwise. Proving to be as stubborn as mules, the band refused to play the label any

# **HEAVY METAL HAPPENINGS**



new material until they agreed to accept the Skids' new musical attitude. An impasse of sorts was reached and at present the band continues to work on their new material while the label nervously sits and waits... and waits... and waits.

Another band that's been feeling some heat from their label is Motley Crue. While the folks at Elektra Records have long realized that they'll never completely tame the Cruesters, they've become increasingly concerned over the growing fascination with race cars shown by both Vince Neil and Tommy Lee. They fear that one wrong turn could put their multi-million dollar band out of commission. "We know what we're doing in cars," Lee said. "I don't think there's anything to worry about. I feel safer on a track with other good drivers than I do on a typical California highway."

What does a band do when they're scheduled to play an outdoor show that's delayed by rain, and then they're threatened with being arrested if the show goes beyond midnight? Well, if you're Aerosmith you tell the local authorities to fuck off! Being forced to wait 'til after 11 PM before even beginning a recent show due to rain and lightning, the Bad Boys From Boston weren't about to short-change their fans. When vocalist Steven Tyler got on stage, however, he was still a bit miffed by the legal threats that had been handed to the band. "How come the police are in such a bad mood?" he asked the crowd. "I guess they didn't get any pussy last night. Well, we'll make sure they get a blow job backstage." That seemed to settle the authorities down, and when the band's show ended at 1 AM, no arrests were made.

Queensryche's Geoff Tate, always a nervous sort to begin with, admits that he's not sleeping well at night in anticipation of his band's firstever headlining tour. "There's certainly a lot

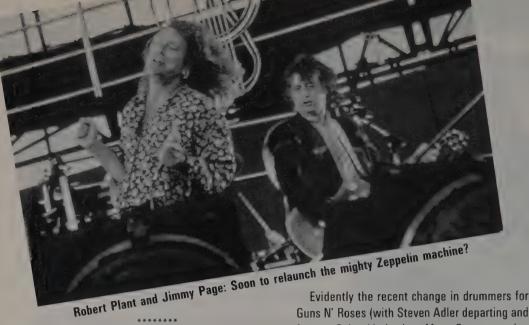
Jon Bon Jovi (at right, with his brother and father): "Shocked" by the success of Blaze Of Glory.

> more pressure on us," he said. "If you play a half-empty house when you're the opening act. you figure it's the other band's fault - now we'll have nobody to blame but ourselves. Anyway, after touring with bands like Def Leppard and Metallica, we're not used to seeing too many empty seats. The first time we do see 'em on this tour is gonna be very upsetting. But it's just time for us to headline - there's nothing to be gained by opening again."

> Warrant's Jani Lane is having a tough time leaving his new home and hitting the road with the band. Lane moved into his palatial new L.A. digs last spring, and had just gotten the place "livable" when Warrant had to hit the road in order to support Cherry Pie. "That's one of the reasons I had never wanted a house before.' Lane said. "You become attached to it and it becomes hard to lock it up and know you won't be back for a year. But I love the road more than anything, so you didn't have to twist my arm too hard to get me out there again."

When you ask most rock and roll vocalists to name their infuences you almost know who the answers will be before that question is answered; Robert Plant, Paul Rodgers and maybe David Lee Roth. But no one ever said that Mark Slaughter was your average hard rock singer. When we asked him that very question recently, he had a predictably unpredictable response for us. "Aretha Franklin was a big influence on me. She may sound like a strange artist to be such a big influence, but that bluesy, r&b sound fits into hard rock — and into the Slaughter sound as well."

Reports recently indicated that Van Halen had run into some heavy-duty problems in the recording studio due to vocalist Sammy Hagar becoming bored by the incredibly slow pace the rest of the band was working. Well, facts now indicate that if a problem did exist, it's now been patched up. In fact, Hagar has been telling friends that he thinks the material on the new VH album is some of the strangest he's ever recorded. At the moment it's still anyone's guess when the still-untitled collection will be ready for public consumption, but the band's record label hopes to have it out by spring.



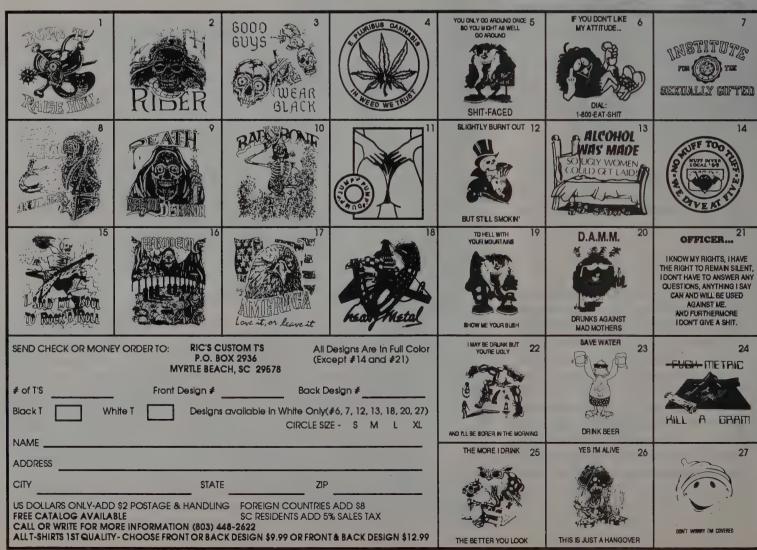
Once again Led Zeppelin reformation rumors are filling the air. After the end of Robert Plant's recent solo tour, he sat down and talked with guitarist Jimmy Page about when, if and where a Zeppelin reunion might happen. Evidently Plant liked what he heard because rumors from England indicate that studio time has been booked for the band, which will also include bassist John Paul Jones and drummer Jason Bonham (taking over from his father, John, who died in 1980). If those sessions go well, it's said that a new Zeppelin album might be available by next spring, with a massive summer tour to follow.

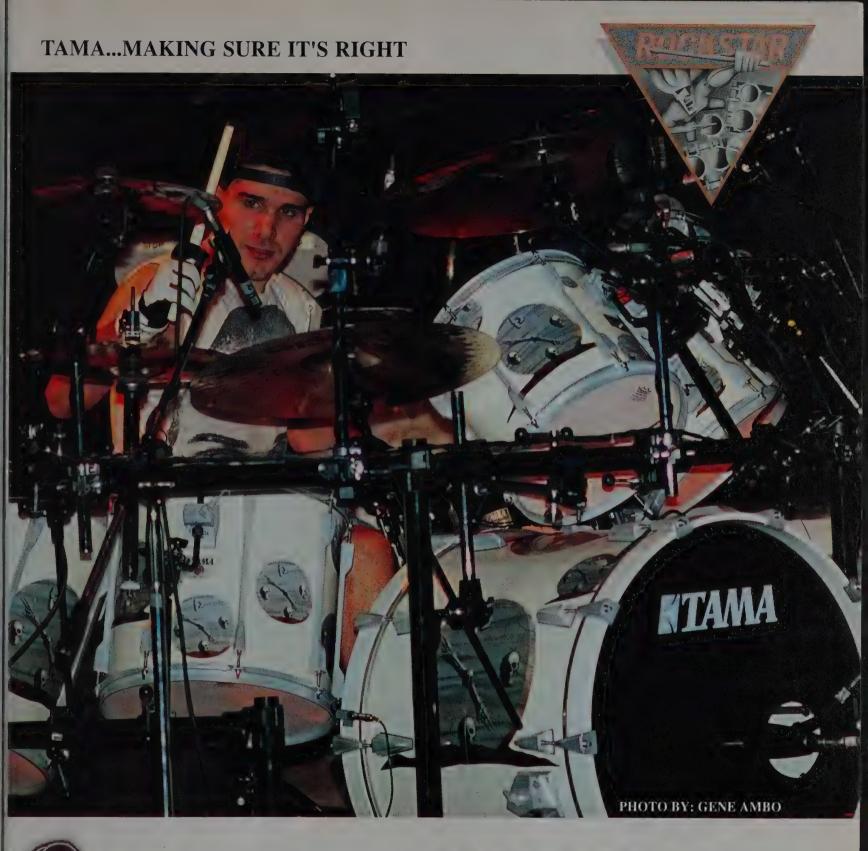
Guns N' Roses (with Steven Adler departing and former Cult skin-basher Matt Sorum coming aboard) has been a tonic for the band's often troubled relationships. Those close to the scene report that many of the internal squabbles that have infected the band over the last two years (especially those between Slash and Axl Rose) have almost totally disappeared. This renewed relationship is one of the reasons that band has finally completed over 30 songs for their longoverdue new album. "They seem happier than they've been in a long time," a band spokesperson said. "A lot of young bands have a period where they learn to handle success and have to do some serious growing up - it looks like they've done that."

Poison's Bret Michaels says that he's been more than a little surprised by the way Poison's legion of fans have adapted to the group's more eclectic style on Flesh & Blood. "We've really offered a lot of new things on this record, and I was a little concerned about the way people would accept it," he said. "I thought the music on this record might shock people a little bit. Well, if it has, they've apparently been shocked in a good way. Yeah, I've heard a few people say that they wish we'd just keep writing Nothing But A Good Time with a couple of chord changes, but we can't be satisfied doing that."

Poison's Bret Michaels: Pleasantly surprised by the fans' reaction to his band's latest album.







t's hard to imagine anything more intense than Anthrax. Their driving, rapid fire music -whether live or captured on their latest release, "A Persistence of Time"- is an experience not soon forgotten. The unrelenting energy behind Anthrax is drummer Charlie Benante. But it's not just energy alone. Charlie Benante spends a huge amount of time in practice, preparation and lengthy rehearsals making sure that everything is right. And most of all, he makes sure his equipment's right. Charlie's one choice: his custom Tama Rockstar drums and the Tama Power Tower rack system.

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- 4. Anthrax release: Persistence of Time



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# NOLATION



few months back, right before they hit the road with Kiss, the members of Slaughter were hanging around Hit Parader's New York offices stating how they couldn't wait to go on tour. Vocalist Mark Slaughter, bassist Dana Strum, guitarist Tim Kelly and drummer Blas Elias were practically salivating over the visions of beautiful women, incredible hotels and world travel that lay before them. Now, some six months into that tour, the boys recently checked back in with us to let us know if their larger-than-life expectations of road life have been fulfilled.

"It's been better than we ever could have hoped," Strum said. "You just wouldn't believe some of the things that have happened to us out there. Mark and I have had some experience with all this from our time with Vinnie Vincent, but all the stuff that band hoped would happen has been a reality for us. It's been fun, strange and weird, all at the same time. On one hand we've had an incredible response from the fans - from the first note we play right up through what goes on in the tour bus after the show. On the other hand, we've seen a lot of religious groups turning up outside the shows, apparently upset with something we've done. We send our roadies out and offer them free tickets, but they don't seem to be interested."

"Everything has happened bigger, better and faster than we thought," Slaughter added. "We certainly didn't think the record would take off as fast as it did - and then keep right on going! And we didn't know exactly what kind of tour opportunities would come our way. When we first took the shows with Kiss, we were gonna be the third act on the bill, and damn happy about it! But after a couple of weeks we were number two on the bill and getting a little more time on stage, It's really incredible to think that we've connected with so many people in such a short time. When we put this band together we really had no idea where we'd end up. We thought we might end up living in the street. We've been real lucky."

Whether or not luck has played a major role in Slaughter's recent success, the fact remains that they've taken the rock world by storm. At a time when many within the rock community were uttering words like "recession" and "overcrowded market," the Slaughter boys came roaring out of the block with a debut LP, Stick It To Ya, that sailed right to the top of the charts, passing the platinum sales barrier in the process. Now it's anyone's guess where the Slaughter juggernaut might stop. There's talk of the band staying on the road right through the end of next summer - and their record label secretly hopes that they can eventually move 3 million copies of the band's debut disc. But all that talk doesn't really phase these guys. They're more interested in just hangin' out with their fans and having a great time.

"We can have fun wherever we are," Slaugh-



ter said. "I mean it doesn't take a genius to find fun things to do in New York or L.A., but we can have a great time anywhere. As an example, we were in Fargo, North Dakota, during this tour, and that's not exactly known as a big party town. But we noticed that Fargo had legalized gambling, and since we're from Las Vegas, that was really a pleasant surprise to us. We headed right for the local casino, and we won quite a bit of money. Then one of the guys who ran the place heard that we were from Vegas, and he evidently started to get a little worried. There was a lot of talk going on, and he did change the female dealer who was working our table. But we ended up leaving there with quite a nice piece of change.

"Fargo was a strange place, anyhow," he added. "They held the show at the local speedway, and they had evidently run a demolition derby there the day before. Right after that it apparently rained, so we ended up playing in front of a crowd that was standing in three feet of mud! They didn't seem to mind, however. We ended up inviting quite a few of the girls who were out front backstage after the show. We had to hose them down a bit to get all the mud off, but they looked pretty good after that."

As if it were any big secret; after millions of album sales, skyrocketing merchandising revenues and their faces being plastered in magazines from coast-to-coast; it's still a little post-show action that gets the boys' juices flowing. Unfortunately, we promised we wouldn't reveal some of the more outlandish incidents the bandmembers admit to partaking in, but both Strum and Slaughter did reveal a few more printable exploits.

"We've had some verrry unusual things going on in the bus," Strum said. "We've seen some activities that I thought weren't humanly possible. I don't know exactly what it is about this hand, but we do seem to bring out the most uninhibited women in the world. I guess they can sense that we're just four understanding, sensitive guys! Tim and Blas have never been on a tour like this before, and I'm proud to say that they're making the most of the opportunity — but so are the rest of us."

"We seem to have a special affinity for strippers," Slaughter added. "I think it's because a lot of them use *Up All Night* as a song they dance to in their acts. All I know is that wherever we go, we seem to meet strippers backstage — and that's fine with us. I think strippers are the unsung heroines of our generation. Sometimes we'll even invite them on stage with us and let them do their thing during the show. Most of the time we have limits to what they can do because of local laws. We don't want to see anyone end up in jail — especially us — because we're just trying to have some fun."

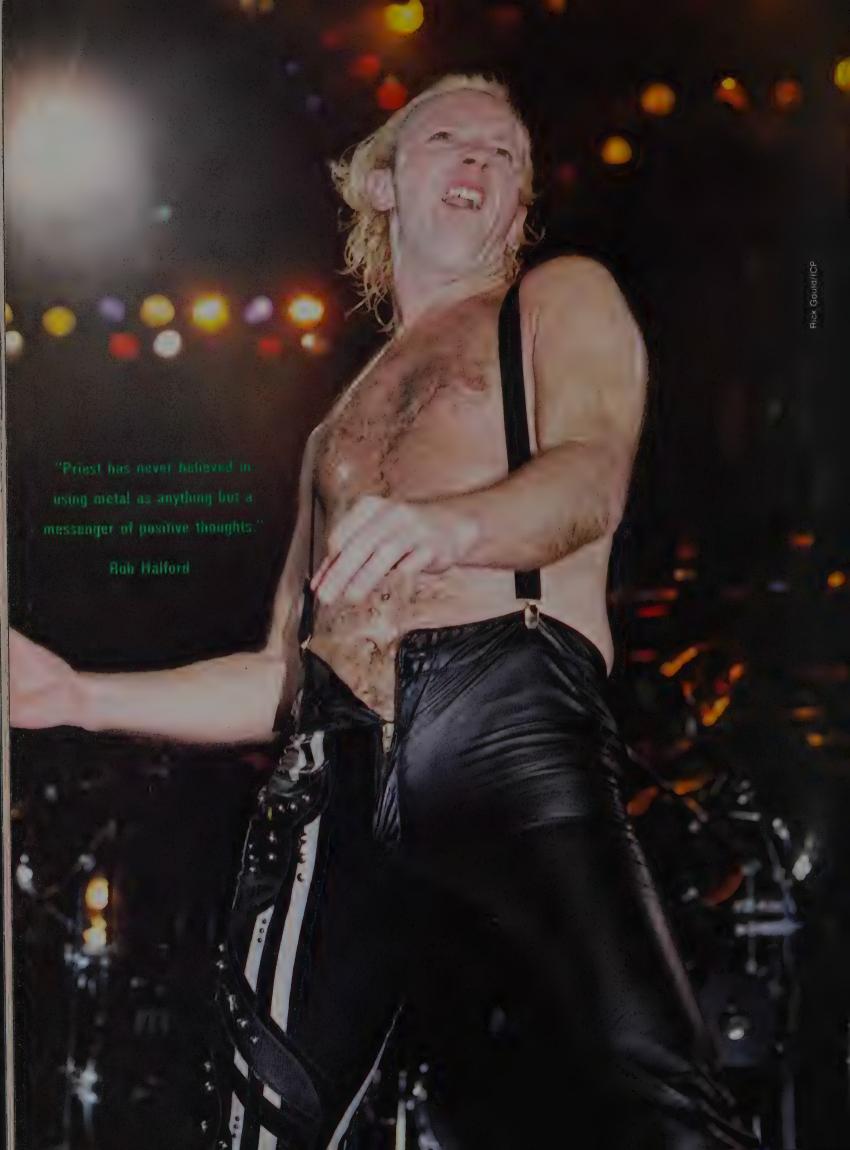
But it's not only before and after the show that the Slaughter boys are having fun. Unlike many bands that stick to a rigid song list like it was written in stone, these top-flight musicians don't mind branching off when the mood hits them and throwing in bits and pieces of any song that grabs their fancy. They believe that keeping things loose makes the show more entertaining both for them and their evergrowing legion of supporters.

"We love being a little unpredictable," Strum said. "We listen to music all the time on the tour bus, and if something really turns us on, we may give it a quick run-through during sound check — if we're lucky enough to get a sound check that night. If it sounds good, maybe a bit of it will find its way into the show. We had that

happen with the old Black Sabbath tune, Sabbath Bloody Sabbath, which we had been listening to earlier in the day. We just put a little bit of it in the middle of Eye To Eye and the crowd loved it. It's our way of paying a tribute to the bands that really influenced us, and it keeps things really sharp. I'm sure we'll keep doing that as we stay on tour. You've got to have fun when you're on the road — otherwise you might as well stay home, dress in a suit and go to work every morning."

Mark Slauphter: "We have fun wherever we are





t's happened before... and unfortunately, it'll probably happen again. Heavy metal has once more been singled out to be the scapegoat for society's ills, and Judas Priest has found themselves caught in the middle of a controversy that simply will not go away, no matter how hard the band, their fans, and the music industry want it to. By now many of you know the story of Raymond Belknap and James Vance, two Nevada-based teenagers who shot themselves after allegedly getting drunk and high while listening to Priest's Stained Class LP. That incident occurred back in December 1985, yet the legal case that developed after the incident came to trial only recently. But it was more than Judas Priest that stand before the judge and jury in this case — it's heavy metal itself.

What is the role that heavy metal plays in dictating the actions of troubled young minds? Like the proverbial chicken-and-the-egg debate, what really does come first, the troubled mind or the music that set that mind in motion? It's a question that psychologists and lawyers have battled back-and-forth, yet no definitive answer has been offered. From the days when the notorious Los Angeles "Night Stalker" professed his love of AC/DC, and Charles Manson let the frenzied hythms of Helter Skelter propel his killing spree, rack and roll has been the constant target of conservative action groups across the land. The case against Judas Priest seemed like it finally brought the question to the point of no return. Is heavy metal harmful to our nation's youth?

"Judas Priest and their record label pander this stuff to alienated teenagers," stated Kenneth McKenna, the lawyer for the family of Raymond Belknap. "The members of the chess club, the math and science majors don't listen to this stuff (heavy metal). It's the dropouts, the drug qualified to answer.

"It's such a difficult matter to deal with," he said. "Those that don't understand the pleasure that this kind of music gives to the fans — as well as to those lucky enough to play it — can't be asked to deal rationally with the matter at hand. It's such an emotional issue... and such a sad one as well."

In the Belknap/Vance case, it is a matter of record that both were high school dropouts and had already amassed criminal records. Neither was capable of holding a steady job, and their families had histories of child abuse. So was it heavy metal that turned these two shining examples of humanity into suicidal maniaes, or was it perhaps a troubled home life, chemical dependencies and the mability to create a satisfactory life? To blame heavy metal for the death of Belknap and the severe injury of Vance (who was to die of drug abuse in 1988) seems not only presumtuous but insane. Yet, there are those that insist that bands like Priest and Ozzy Osbourne (who has also faced legal problems over his song Suicide Solution) are the primary cause for the miserable lives suffered by some of their fans

"Metal is the last salvation for many of these kids," a record label spokesperson said. "They turn to it as a last resort, in some cases. They look at the musicians as the only ones who can identify with them and their problems. Rather than pushing them over the edge, metal stands as their final crutch, giving them a last bit of hope when their families, their friends and their schools have turned against them."

It becomes almost ridiculous to think that in the Priest case, the question of "subliminal messages" has once again reared its extremely ugly head. Virtually everyone reading this article has heard Judas Priest's

# BY ROB ANDREWS

BRITISH BASHERS GO ON TRIAL TO DEFEND THE HEAVY METAL FAITH

and alcohol abusers. So our argument is you have a duty to be more cautious when you're dealing with a population susceptible to this stuff."

Hmmm... kind'a makes you wonder doesn't it? Are the readers of Hit Parader to be classified as "adropouts" drug and alcohol abusers?" Certainly the statement is as inflammatory as any rock and roll lyric ever written — and perhaps even more damaging. No one knows this better than the members of Judas Priest, who despite their black-leather-andchains image happen to be five down-to-earth, intelligent men who fully understand the power of their music and the inherent dangers of dealing with impressionable adolescent minds. On their latest LP, Painkiller, the British Bashers take dead-aim on the subject, and, as usual, hit it with a bullseye.

"There's a song called *Nightcrawler* on the new record that discusses the legal situation we've found ourselves in recently," vocalist Rob Halford said. "Quite simply, the song is our way of saying to everyone who believes that metal is dangerous that they're mcorrect. The very notion that music is bad, and that Judas Priest music in particular, is a negative on anyone is very difficult for me to understand. We've always prided ourselves in being very positive spokesmen for metal. People who choose to use metal as an excuse for their problems simply don't understand the medium at all."

Still, despite Halford's words, the members of Priest (Halford, guitarrists K.K. Downing and Glenn Tipton, bassist Ian Hill and new drummer Scott Travis) now find themselves in a difficult position. How does one convince people who believe that metal is the "devil's music" that it is merely an outlet for teenage frustrations, angers and hostilities — and a safe outlet at that! It's a question that Halford doesn't know if he's music. Have you ever heard "masked" references to suicide and death? In the Belknap/Vance case, the song in question is Beyond The Realms Of Death, where the lyrics read, "Keep the world with all its sin. It's not fit for living in." According to a statement issued by Vance before his death, after hearing that song "all of a sudden we got a suicide message and we got tired of life."

"Priest has never believed in using metal as anything but a messenger of positive thoughts." Halford recently told Hit Parader. "We may get a bit scary at times, but our material has always been steeped in positive

Thankfully, the preliminary decision in the legal case has been in Priest's favor, with the judge ruling that there was no apparent attempt by the band to utilize their music to present "hidden messages." Lawyers for the dead boys' families, however, indicate that they will fight all the way to the United States Supreme Court to make sure that justice is done. The families for the dead youths want financial damages paid to them for their sons' death - Judas Priest, on the other hand, merely want their good name intact. It's a case that could have a lasting impact, not only on lieavy metal, but on music of all kinds. After all, few forms of music are more death-filled and depressing than opera. If it is ruled that money can he collected for killing oneself after listening to heavy metal, can an opera/suicide case be far behind? We don't mean to sound ridiculous. But It's time to put an end to the belief that heavy metal is anything more than what it is — pure and simple entertainment.

"We have always been the defenders of the heavy metal faith," Halford said. ''It's a role we took on with enthusiasm, and no matter what happens, we hope to continue in that role in the future."  $\Box$ 

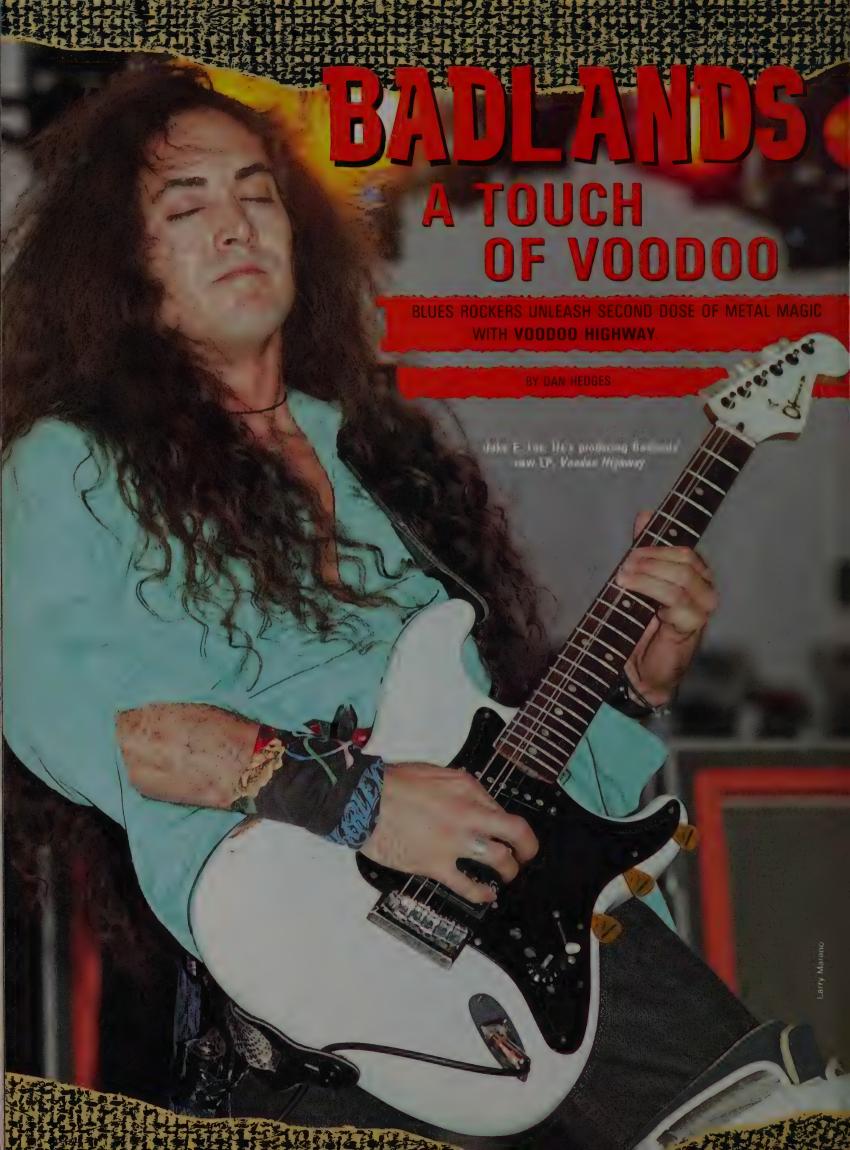


Axl gives his fans a thrill.

New drummer Matt Sorum shows he's Duff's but

as there ever been a band more surrounded by controversy than Guns N' Roses? On any given day the rock press is filled with stories about fights, arguments, abuses and difficulties that characterize the personal relationships of metal's Top Gunners. But, thankfully, it seems that many of these tales have been blown a little out of proportion. We're certainly not saying that Guns N' Roses are the kind of guys you meet on the street everyday, but they're not exactly the Devil's Disciples either. What we have here are five guys who are going through some serious growing up in the public spotlight, and handling it fairly well - a fact we discovered when we did some recent hangin' out with Guns N' Roses.





ask Ray Gillen and Greg Chaisson about it. Ask 'em about Badlands and the Great Rock And Roll Myth. You know, about what happens when a new band lands a big time record deal and starts scoring attention — MTV exposure... lots of magazine coverage... an opening slot on a high profile, coast-to-coast tour...

Instant fame and fortune, right? Get that video played and you're talking flightcases full of money. Malibu beach houses, and garages filled with \$60,000 cars — one for each day of the week.

"We did an interview at a radio station recently," Chaisson is saying in Los Angeles. "Jake E. Lee and I are sitting on a couch when this guy comes up for an autograph and says, "Wow, it must be nice to be rich!" Jake and I just look at each other. Jake goes, 'Rich?' The guy says, 'Yeah, you guys all got Ferraris and stuff."

Chaisson laughs. "What a joke! It was, "Dude, we can't even pay our bills." But he refused to believe we weren't millionaires. We couldn't convince him that we're just trying to get by."

Welcome to the real world, where for Badlands and a good many other groups in the public eye, stardom is still a day-to-day case of fighting off banks, landlords, and credit card companies with a baseball bat.

"People get so caught up in the image of it all," Gillen says. "All that I gotta have a Harley' stuff. Where we rehearse, I see other bands come in. Their records are doing a little better than ours or maybe a little worse, but I'll see them drive up in a Porsche! I wonder what's gonna happen when some guy shows up with a clipboard and says, 'You haven't kept up the payments on this. I've gotta take it back."

When vocalist Gillen, briefly a member of Black Sabbath, and bassist Chaisson hooked up two years ago with Ozzy Osbourne's former slash-and-burn guitarist Jake E. Lee and now-departed drummer Eric Singer, nobody had any illusions about an easy climb. All had been around and knew the odds.

Somebody had the gods on their side, though. Their debut album, **Badlands**, was a well-received first step. Their first tour — a triple-threat bill with Tesla and Great White — let the four strut their stuff as well as anyone could in 35 minutes, and laid a firm foundation for the future.

That future's finally here. It's why the band's soon to be released second album, Voodoo Highway, is even more crucial than the first — though like last time, the song credits are shared by Lee and Gillen, and nobody's denying their varied musical influences are very much at the fore. "Ray gets influenced by things he's listening to," Chaisson says. "With the first album, he was really into Zeppelin. This time, we were more into a Free/Bad Company mode."

In other words, the band's ditched most of the sonic atmospherics and acoustic guitars in favor of a higher octane rating — one the bassist reckons is "harder and rougher. There are also a couple of songs that have funk to them, from listening to a lot of stuff by Glenn Hughes' old band, Trapeze. We were very influenced by that."

Mostly, though, the harder edge is the result of simply knowing one another better. The way



Ray Gillen: "This album was a lot easier for me to do."

Ray Gillen sees it, "This second album was a lot easier for me and Jake. With your first album, it takes a while for two people who haven't worked together to adjust to each other's personalities. Jake and I went through that. When we first got together, he had a lot of Ozzy in him and I had a lot of Sabbath in me. We wanted to get away from that. We definitely have."

And then some. This time, for a change of pace, the band's even reached back 20 years to

singer-songwriter James Taylor and his softrock radio classic, Fire And Rain — which, Gillen recalls, "came about by mistake. We used to jam on Fire And Water by Free all the time. One day I said, 'Let's do Fire And Rain, okay?' instead of saying, Fire And Water. When Jake started playing Fire And Rain, we just started jamming. It sounded good, so..."

A tune destined to get those Bic lighters working overtime during the band's stage shows? Sure. As Chaisson says, "Bands are into the power ballad thing now. A lot of bands will be doing good business, then bring a power ballad out that'll really drive 'em over the top."

Like Skid Row. Motley Crue.

"Yeah. They were doing good, then brought out a ballad and really took off. Fire And Rain, though it's not a pure ballad, could be something like that. When you say Fire And Rain, our audience might not be totally familiar with it. But when they hear it, everybody's going to go, 'Oh yeah! That song!"

Make no mistake, though, the basic idea is still sonic fire and brimstone, and though original drummer Eric Singer left over business disagreements, his slot's been amply filled by Jeff Martin, who Greg Chaisson admits, "fits in much better. He's an old friend of mine. We played in bands for almost 10 years in Arizona. He was a singer in a band called Racer X and hadn't played drums for eight years, but he asked for an audition." The other guys went, "This guy's a singer. Let's get a real drummer down here." But once he started playing..."

Hot new drummer or not, the coming months will be crucial for Badlands. They'll be competing with dozens of bands on the tour circuit — all scrambling to survive and make their mark on MTV.

"I don't watch MTV too much," Gillen admits. 
"I know the music's coming back to a bluesy thing, but even that's gotten so... corporate. 
Bands lose the essence, the root of what they're doing. Back in the days of Led Zeppelin, image didn't matter. It was songs. There was jamming involved. Personality. Everybody strove to be different. But things have gotten so corporate now that it's stifling all that."

Badlands, he insists, "wants to play every style, and not hold back. We want to play funk songs, to play a country stomp song. We want to be able to play a really thrashy rock song that pins you to the wall. We also want to play a pretty ballad. Those great bands of the '70s did that, though the market now is kind of one dimensional."

Is that likely to make life tougher for a band that prefers to chart its own course? Probably. But as Ray Gillen says, "We don't let that bother us too much. I'd rather stick to my guns and wait a little longer to get there than pull up along the same curb with everybody else. I'd rather keep on riding until it's time, until people say, 'Hey, these guys are really fucking good.'"

inderella have come a long, long way over the last four years. At the time their debut LP. Night Songs, was released these Philadelphia rockers were known more for being a discovery of Jon Bon Jovi's than for being one of the best bands in rock. By the time their second album, Long Cold Winter, emerged in 1988, vocalist/ quitarist Tom Keifer, quitarist Jeff LaBar, drummer Fred Coury and bassist Eric Brittingham had become recognized as the masters of bluesy, street-wise hard rock - a brand of music steeped in the raucous, raunchy yet surprisingly subdued tones that have separated Cinderella from their more outrageous West Coast metal brethren. Today, with the emergence of their latest LP, Heartbreak Station, Cinderella seem well prepared for an all-out assault on rock's upper echelon. Their eclectic, yet hard-hitting style has reached new heights of artistic inventiveness and commercial appeal, a fact we discussed with Keifer during a recent break in the group's world tour.

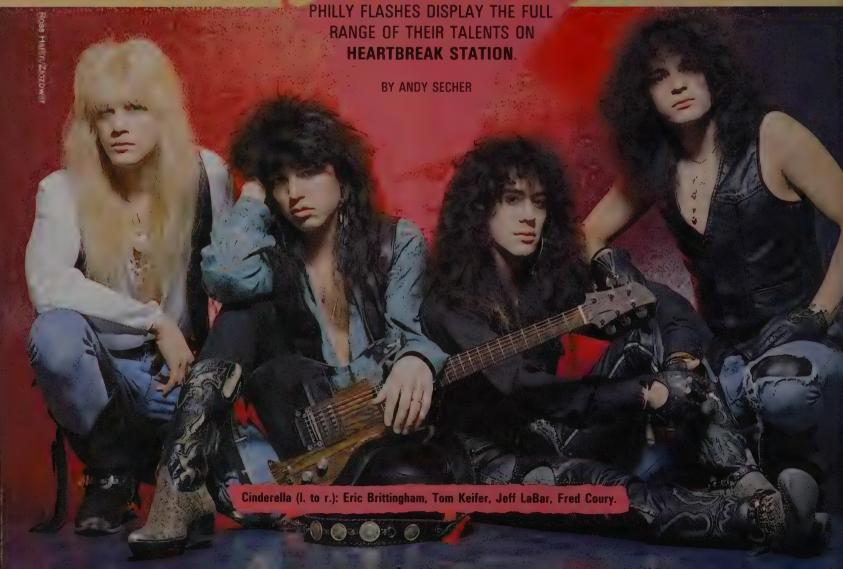
Hit Poroder Tom, we know that **Heartbreak Station** is a song on the album. But is there any particular significance to the title?

Tom Keiler: We kind of liked the ring of Heartbreak Station as the album title, it's really that simple. We had written the ballad that's on the record before we ever considered it as a possible album title. But since we were recording a lot of the album down in Louisiana, where the old "heartbreak stations" all exist, we figured everything fit together real well. Once we decided on that title, we happened to find the little old shack we used for the cover art, which happened to be right near the studio we were using. It was kind of falling apart, and the whole vibe of the place was exactly what we were looking for — it was a heartbreak station if there ever was one.

HP: The somber mood of the title and the cover is reflected on the "bluesy" feel of the album's music. Why is Cinderella so reflective on this record?

TX: I don't think this album is any more bluesbased or reflective than the last album was. There is a lot of blues flavor to it, and there's more acoustic music on it too, but I don't think it's a somber record at all. There are a lot of differing emotions on it, and a lot of different musical styles. That's why we chose to record the album in three different studios - in Bearsville in New York State, in Kajem in Philadelphia and down in Louisiana. Each studio has a very different feel to it, and it prompts you to play a certain kind of music. The place in Bearsville was a big room that was great for big drum sounds and loud rock and roll, while the place down south has a great atmosphere and makes you play with a lot of soul. I think this record is different from anything we've done before -

# CIMIDER ELLA THE CLOCK STRIKES "12"







but in some ways it's really just a continuation of everything we've done. In that way, it's really a hard record to explain.

HP: What prompts someone like yourself to evolve as a songwriter? After all, you've had incredible success with your material in the past.

TK: I think it's just a desire to make yourself better. I don't like to be redundant, so each album becomes more of a challenge because you don't want to repeat anything you've done before. It was probably easier to write material for the first two records, but it's more satisfying now. Also, the experience of knowing how to write for an album makes it easier. But I don't really care about the songs I've written in the past, or how successful the albums have been. I don't write 'em to sell records. I'd write the exact same record if I wanted to sell two records or two million. I'm just trying to be the best songwriter and musician I can be - the success is almost irrelevant. I've got to live with the music.

HP: We know that you brought in former Led Zeppelin bassist/keyboardist John Paul Jones to handle the string arrangements on this record. How did that all come about?

TK: We actually had wanted to use him on the last record to do the strings for Don't Know What You Got Till It's Gone. But then we got really behind the recording and we ended up just using a synthesizer. But this time I said that there's no way I wasn't going to use live strings on the song Heartbreak Station. The sound is just a lot different than you can get from a synth. It happened that the manager of our producer, John Jansen, also happens to manage John Paul Jones, so we contacted him and said we'd love to have him work with us and write the arrangements for the strings on a few songs. Of course, he wanted to hear the songs first, and after that we agreed to do it. He wrote the charts, flew over and conducted the orchestra — it was really incredible to stand there and watch the guys play their violins right in the

HP: How do you feel that Cinderella fits into the metal market circa late 1990?

TK: It's hard for me to look at it as a market. I look at the music for what it is. There's good and there's bad, just like always. It certainly is apparent that there are a lot of bands out there. It's finally hip to be in a hard rock band, and obviously there are a lot of 'em being signed at the moment. I certainly don't have a problem with that. There are some who are really trying some new things, and others who are following trends. But whatever works for them is great. Cinderella has never been a band to follow trends. I objected when people compared us to bands like Aerosmith and Ratt when we first came along because I felt we were doing our

own thing. I'd like to see more bands try to be as ignorative as they can be.

HP: But with success comes controversy. It seems that there are more people pointing fingers at heavy metal — calling it an "evil influence" — than ever before. Does that bother you?

idiots out there. I think it's really scary that there are people who want to have a legal age for people to buy records. What is gonna happen to rock and roll if people under 18 can't legally buy records? I think the biggest mistake the record industry made was agreeing to put warning stickers on albums when they had no legal pressure to do that. The labels saw the heat coming down, so they volunteered to do the stickering to appease these idiots — but you can't do that when you're dealing with idiots. When you give 'em an inch they'll take a mile! Now stores all over the country look at the



sticker and say they're not gonna sell that record to minors. Wait a minutel This is fuckin' America! What's going on here' It's really wrong, and we'd better wake up pretty soon.

HP: You seem to have some deep feelings on this subject. Was there any particular incident that caused you to become so aware of this problem?

TK: It's something that's been growing for quite awhile. We've been the subject of protests while we've been on the road, and let's face it. there's really very little to protest about in our music. But the protestors aren't rational people. You can't even talk to them. All they'll do is tell you you're going straight to hell, and you're taking everyone who comes to see you right along with you. I even invited them in to see our show, but they wouldn't even think about it. When we were down in Louisiana working on this album, they were trying to pass legislation to make it impossible for kids to buy records. It's a real big issue down there. I did some radio spots telling the kids to go out and make their voices heard. If they don't do it now, who knows where they'll be a year from now.

Are you concerned that your albums are now going to be stickered?

TK: The people at the label — the decision makers — are really extremists. They're really removed from the creative process. They only worry about the bottom line. That's what really concerns me. They've agreed that everyone gets the sticker — whether a band deserves it or not. I think that in this country anyone should be free to say whatever they want to say without having to worry about some agency or group of idiots trying to shut them down. I don't believe in limitations — especially in rock and roll.

HP: There's a song on the album called Shelter Me that seems to attack this matter head-on. TK: Exactly. It tells how people are constantly pointing their fingers at other people. Look at the bible bangers, whose biggest supporters in years gone by were people like Jim Bakker and Jimmy Swaggart. I've always believed that those who point the hardest are trying to cover up their own tracks. They haven't found anything on Tipper Gore of the P.M.R.C. yet, but give 'em time. I bet they do. She'll probably drag her husband, the man-who-wants-to-bepresident, right down with her. People get what they deserve. People should just live their lives and just let everyone else alone. That's what Shelter Me says.

**HP**: Cinderella's never been noted as a particularly socially-conscious band. Is that gonna change with **Heartbreak Station**?

We don't really attack anyone or anything
— we just make our music. There are no big
messages here. It's just music, man, that's all
it's supposed to be. □







# QUEENS

ueensryche are, quite simply, obsessed with their music. Perhaps after spending a number of hours with the band one might be able to discuss a few Seattle Seahawk football facts with bassist Eddie Jackson or talk about white water rafting in some exotic locale with vocalist Geoff Tate. But with this Seattle-based quintet, their conversations, their actions even their thoughts seem to revolve almost solely around their musical output. Of course, such caring and intensity has served to set Queensryche apart from the majority of party-hearty rock animals who currently inhabit the metal scene. While those groups might prefer to debate the merits of their latest backseat adventure or analyze the favored chemical substance of the week, Tate, Jackson, guitarists Chris DeGarmo and Michael Wilton and drummer Scott Rockenfield prefer to keep their eyes squarely on the prize. And with the release of their latest LP, Empire, the band has shown that their dedication has paid some major dividends.

## ALL SYSTEMS "GO"

SEATTLE METAL MASTERS BASK IN THE SUCCESS OF EMPIRE.

BY FRANK HARPER

"Empire represents the next step forward for us," Tate said. "We're very proud of what we've done in the past, but you've always got to look ahead. This is by far the most diverse album, both musically and topically, we've ever made. We really pushed into a lot of different musical directions; we explored new and important issues, tried different musical approaches and attempted to broaden our texturing, vocals and lyrics. We feel we've experienced a tremendous amount of growth on this album."

"Empire is a very different kind of album for us," DeGarmo added. "Our last record, Operation:mindcrime, was a very visual album. From song to song there was a story that the listener could follow clearly and watch unfold before them. It was created that way, written and recorded with that effect in mind. Empire, on the other hand, is more free-form... sort of social train-of-thought. Where with Mindcrime we wanted to lead our listener to see a song first and then feel it, with Empire we want our audience to feel a song first, and then, perhaps, see a situation in his or her own life, or in the world around them, that they can associate it with."

There's no question that Queensryche isn't your typical, everyday heavy metal band. More thought, planning and study goes into each of the group's tunes than most bands spend on their entire albums. As Tate is the first to

acknowledge, that doesn't necessarily make Queensryche a better band — just a different one. They know their exacting approach may be a little overwhelming for fans more used to three-minute pop ditties that are instantly digested and almost as quickly forgotten. If the vast majority of metal product is merely quickfix appetizer, there's no mistaking the band's work on Empire as the main course.

"Queensryche will never restrict ourselves by thinking, 'Hey, that doesn't sound very metal and therefore it isn't Queensryche.' And we'll never bring other preconceptions into the studio with us. Why would we limit ourselves in that way? Queensryche's style finds its way into our songs regardless of the instrumentation or meter. If we think to write it, no matter what it sounds like, then it's Queensryche. We've learned to accept ourselves for our own unpredictability."

"We write about things that are important to us," DeGarmo added. "The last thing we want to do is write songs that go over people's heads or present messages that people feel we're stuffing down their throats. But we want to make a point of writing about things that are important to us. We consider ourselves pretty day-to-day kind of people, so we expect the topics of our songs to appeal to others."

There's little doubt that with **Empire**, Queensryche has tried to make a somewhat more accessible album. While the intricate plot theatrics of **Mindcrime** often left listeners gasping for air, such new tunes as *Resistance*, *Della Brown* and *Best I Can* cover such socially relevant subjects as the environment, the plight of the homeless and handling personal tragedy. But by wrapping their lyrics in musical packages that are dense, sophisticated and continually challenging, Queensryche have obviously taken the next step up metal's evolutionary ladder; in the process taking the form to a level it has never enjoyed before.

"While we were making this record some things were happening that made us realize we had reached another plateau," DeGarmo said. "For one, we had a number of first takes that made the final mix of the record. When that starts happening you begin to realize that you're really clicking both as a group and as individual musicians. We also felt very much in control of the entire creative process. We were communicating well with one another, and, as a result, vision-to-reality became easier and easier. We knew what each expected from the other and when there were trouble spots we were able to articulate them and work through them with relative ease. It's all part of the natural evolution of Queensryche and I definitely feel it has a lot to do why this record is as positive in its overall makeup as it is."

With Operation:mindcrime having attained gold sales status, Queensryche know that big things are projected for Empire. Already the band has been the subject of a nearly unprece-

dented amount of media analysis, and many have projected that with any luck Queensryche will find their commercial opportunities growing by leaps and bounds within the next few months. While it seems unlikely that the band will ever enjoy a hit single, or that anyone in the group will allow himself to become a Bach/Michaels-style pinup king, no one with ears can deny that Queensryche may now be the single most influential, powerful and intriguing band in the metal world. Just don't let the group members hear you say that.

"I really tend to cringe a little when I hear people say those kind of things about us," Tate said. "I love hearing good things as much as the next guy, but I'm so concerned that people are going to start looking at us differently. I'd much prefer that people just take us for what we are - a band that's trying to make the best music we can. The fact is that we've learned so much since we formed Queensryche, not only about music but about the business. The success of Mindcrime, for example, occurred because we had all the pieces in place. We had great label support, great tours, successful videos, extremely loyal fans and serious attention at radio, which was new for us. You put all those things together, and people start paying attention to your record. We hope to take everything we've learned and put it to good use this time behind Empire. I guess our mission is to prove right all those people who have been saying such nice things about us for so long."



ew bands have hit the rock scene with more "hype" than
House Of Lords. In fact, before the release of their debut
LP some 18 months ago, many were predicting instant
stardom for the band fronted by veteran rocker Gregg
Giuffria. Well, while that debut LP featured some fine
music, it failed to light the commercial fires many had hoped for. But that
didn't discourage keyboardist Giuffria, bassist Chuck Wright, vocalist
James Christian, drummer Ken Mary and new guitarist Michael Guy.
They've returned with a second album, Sahara, that fulfills all the promise
shown on their debut vinyl venture. Recently we caught up with Giuffria to
discuss what it'll take to turn House Of Lords into a household name.

Hit Parader: Gregg, how disappointed were you by the commercial response afforded your first album?

Gregg Giuffria: I was a little disappointed, but the album established this band and put us on the map. That's really all you can ask for. How many groups come along and sail right to platinum? I've been doing this a long time with bands like Angel and my own groups, and I know that all the media in the world can't guarantee you success. This group has the music to back up all the talk — and that's what we've gone out to prove this time.

HP: You switched guitarists for this record dropping Lanny Cordola and adding Michael Guy. Why the change?

GG: There was your basic incompatibility. Lanny's got a great personality, but it just wasn't the right kind of personality for this band, if you know

video. Isn't releasing a cover tune first a bit risky?

GG: I obviously don't think so. We felt it's a great song, and I don't think that many fans are even aware that it is a cover tune. We're not trying to hide that fact, but we just want it to be treated as a great song. The fact that it is a classic rock tune will help us at radio, because a lot of the deejays still get off on the original version. They'll eat up ours! But it's not like Can't Find My Way Home is the only solid track on the album. We've got plenty of originals that are pretty good.

HP: Tell us about some of your favorite tunes.

GG: One I particularly like is Chains Of Love, which is about a woman we met down in New Orleans on tour last year. Maybe we should have called that song "Handcuffs Of Love" but the words just didn't fit right. Another one that is pretty self-explanatory is Lay Bown, Stay Bown. It takes the right situation to say those words, but we seem to find ourselves in that situation a hell of a lot of times.

HP: We gather that things get pretty crazy on the road for you guys.

GG: Let's just say that at times on the last tour there was barely enough room for us to get on our own tour bus. I don't know if all our "guests" were invited, but they were certainly all welcome. I've never seen more girls lift up their shirts at a show than they do at ours. I remember one night when there must have been 15 different girls with their shirts up standing right in front of me. It certainly made it hard to concentrate on what I was supposed to be doing!

BY ANDY SECHER

### THE HARD WAY

ROCK VETERANS GATHER TOGETHER TO PRODUCE SECOND LP, SAHARA.

what I mean. We didn't realize how much a change in guitarists would mean to us until we brought Michael in. It was really amazing. I don't really want to trash Lanny, that doesn't serve any real purpose, but we are a much better band now.

HP: How has just changing guitarists made the big difference in the band?

GG: House Of Lords is really a band now. You've got to realize that before we started recording our first album we had been together for a total of four days of rehearsals. We were really a young group that didn't know exactly what to expect from each other. Now we're a band with six months of touring under our belts. You can't believe the difference that makes to you on both a musical and a psychological level.

HP: It seems that Sahara is more a continuation of the musical patterns developed on your first album than it is a radical departure.

GG: It is a continuation in some ways, but now everyone in the group is writing, and we've grown up a lot. I'm not saying that we don't like the last record, I'm very proud of it. But this one just has a lot more depth to it. We spent more time recording it too, which helped smooth out a few rough edges that I felt existed last time. Sahara is a very solid rock and roll album from start to finish.

HP: Some people have wondered why you released your version of the old Blind Faith classic, Can't Find My Way Home, as your debut single and

HP: We know that you're signed to Gene Simmons' record label, and that he was quite involved with everything regarding your first album. Was he as involved this time?

GG: He's been very busy with Kiss, so he wasn't quite as involved. But it is his label, so obviously he had a great deal of input about everything that went on. Gene's a very "hands on" kind of guy, so even when he's not really involved, he's still very involved.

HP: Now that you're about to head out on the road, what's going to become of your often-praised golf game?

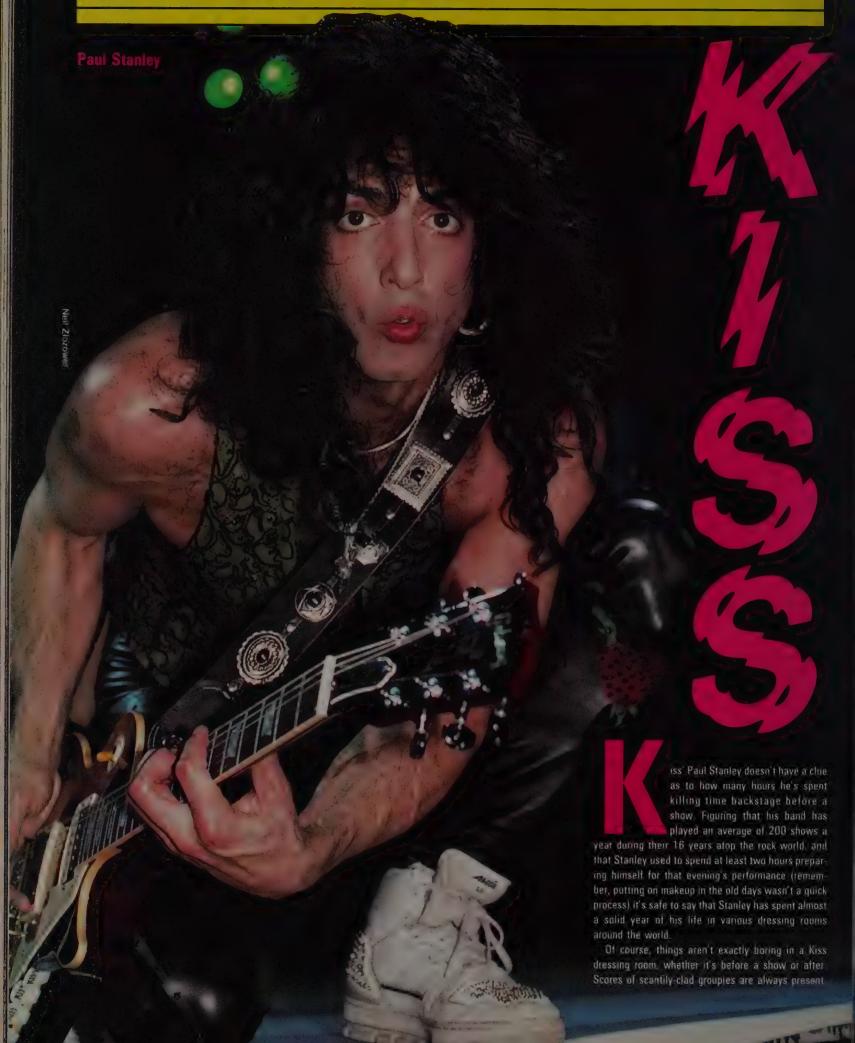
GG: I'll hopefully get a chance to play every once in a while. I was playing quite a bit back in L.A. while we were finishing the album. There are a lot of rockers who play back home — guys like Ratt's Bobby Blotzer as well as Joe Elliott and Rick Savage of Def Leppard. We all get rogether and play quite often. Joe and Rick are pretty good, they take the game very seriously. Blotzer's the kind of player who fills out his scorecard before he tees off. He's marked down with a "75" whether he shoots 100 or not.

HP: At this point in your career, if you were granted one wish, would it be to win The Masters golf tournament or have a Number One album.

GG: That's really pretty easy. Golf is fun, but music is my life. I'd love to see us have a Number One album, or even a Number One song. I happen to think with Can't Find My Way Home we've got a shot at the Number One song. I'd love to see it. Maybe if we attain that, then I'll set my sights on The Masters.



# LIVE ON STAGE



along with local rock celebrities, radio personalities and record company glad-handers. During his career Stanley has seen 'em all, and dealt with 'em as best he could Sometimes the commotion served as more of a distraction than a pleasure — after all, the dressing room and the stage is really Kiss' "business office." But there's no question that Stanley, bassist Gene Simmons, drummer Eric Carr and guitarist Bruce Kulick wouldn't change their jobs for any others on earth.

"Why would I want to change this?" Stanley said as he walked through the hand's changing room while swigging on a can of soda. "This is my life. I love everything I do, but there's something about being on the road with Kiss that's really special. It's the most exciting thing in the world."

The excitement Kiss has brought to the masses on their many world tours has served as an inspiration for countless young rockers who've followed in their wake. It's nearly impossible to find a rocker alive who says he wasn't convinced to become a musician the first time he laid eyes on Kiss in action. But the simple fact is that as great as Kiss' live shows have been over the years, their latest concert extravaganza, in support of their LP. Hot in The Shade, must tank as one of the group's most spectacular efforts. From the exotic Sphinx-like stage set, through the two solid hours of music the band presents every night, Kiss on stage, 1990, has been a feast for both the eyes and ears.

"We set out to make this one of the most spectacular shows in our history," Stanley said. "And when you're talking about concert spectaculars, Kiss wrote the book. On a few recent tours we wanted to try and get away from topping ourselves in terms of concert tricks and stage sets. But we've gone back to it this time, and we've pulled out all the stops! There might be some fans out there who were too young to see some of our earlier tours, and they might have wondered what all the excitement was about. Well, after they've seen this one, they'll know."

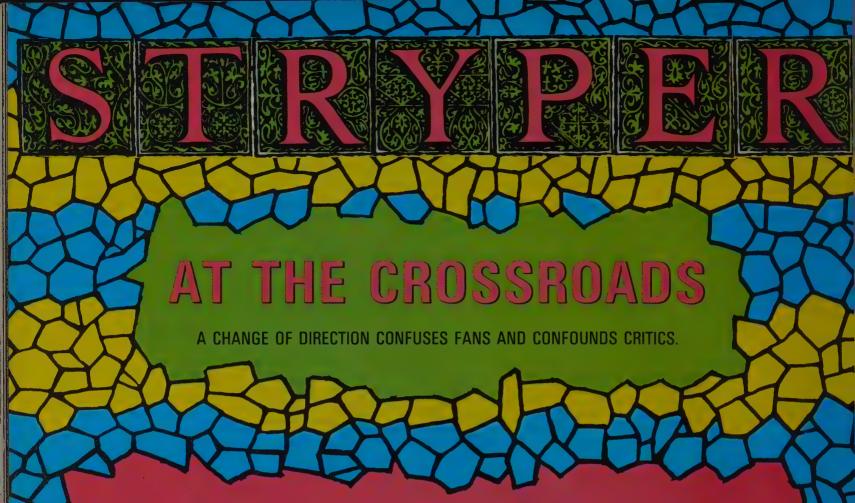
Hitting the stage amid a flurry of explosions and lighting effects, the band immediately launched into a flurry of classic hits like *Detroit Rock City* and *Cold Gin* that had the capacity throng on their feet from the opening salvo. Stanley pranced and danced across the stage, and even the normally placid Simmons tried a few jumps — though it's a safe bet he'll never quality for the Dlympic high jump team. Lasers flashed, lights flickered and the music smoked. Many in the crowd were surprised that only three songs from Hot In The Shade were included in the lengthy set.

"We didn't want this tour to seem like it was Kiss out there promoting an album," Stanley explained after the show. "We wanted to play the songs that we wanted to play — and the ones the fans wanted to hear. We're very proud of the music we've created over the last 16 years, and we wanted to make sure that everyone left the arena satisfied. I think this is the best tour we've ever done because the feeling of satisfaction both from the band and from the lans is incredible."

In the band's crowded post-concert dressing room.

the quiet calm that had characterized the pre-concert atmosphere had been transformed into typical rock and roll frenzy. As a crowd of well-wishers brandished their backstage pass to gain entrance to Kiss' inner sanctum, the bandmembers themselves sat rather pensively, cooling off after their hard night's work and enjoying their feeling of accomplishment. "We love the excitement backstage after a show," Stanley said. "You give us about 15 minutes to catch a quick shower and change and we're ready for just about anything. That's something that'll never change."





#### BY CHARRIE FOGLIO

Michael Sweet is still anxious and worried. Stryper's new album, Against The Law, has been out for a few months and the anticipation of how the rock world is going to take all the band's changes is weighing heavily on his mind. The band has decided to take their career into their own hands and break Stryper's tradition of presenting "religious rock" metal messages. Already the band has been stung by sharp public and critical outcries, but it's something the group has learned to live with—even if they don't particularly like it.

"Rolling Stone completely twisted my words around in an interview we did with them recently," Sweet stated. "They said that we openly smoke, drank, endorsed it and said, 'To just say yes.' It's really hurt us and I'm upset. The question was 'Do you drink at all?' I told him that we'd have a beer if we were watching a game, but that was about it. Then they come up with this junk. We don't condone smoking and drinking. We've changed a bit I'll admit, but we're not in that category. I really needed to clear that up." Cleared up it is. On to the music and the new business at hand.

Hit Parader: What have you been up to since we've heard from you last? Michael Sweet: Mainly we've been trying to get our lives together and get ready for this tour. The album came out a few months ago. It's a new direction lyrically. It's about life, relationships and experiences. All our previous stuff was about God. There's nothing on this album about God. We decided to change things so we wouldn't get stale. We just wanted to get some fresh air. Musically, Against The Law is really raw, it's not polished or poppy at all. It's like Led Zeppelin-meets-Van Halen in style. It's very energetic, very heavy and very RAW. It's still Stryper. You hear it and you know it's us.

HP: Tell us more.

MS: We designed the album cover for Against The Law to look like a detective's desk and on the desk are four mug shots of us. The message behind the album title is that we're against anybody that judges us without knowing us. We're against people pointing fingers at other people.

HP: You're still a Christian rock band, are you not?

MS: Right, we are. But this is our chance to break away from that. We've been labeled, categorized and put into boxes. We still believe in God and we still follow God, but we want the focus to be on the music, not on God. It doesn't seem like anyone has ever focused on the music, it's always been the issues: Christianity, the lyrics, but never the music. We want that to change and hopefully this will do it.

HP: How do you see people reacting to this? It's a pretty big step.

MS: We didn't change our direction to sell a million records. We did it because we felt we had to. The band nearly broke up a year-and-a-half ago for a number of reasons. We had a big discussion, we talked and got everything out in the open. We came to the decision that on this album we needed to do what WE truly wanted to do. We didn't have any outside pressures on us for this record. We had that in the past. Not that we think those earlier albums are bad and we certainly don't regret what we did on them. We're very proud of our past efforts. This album was strictly a band effort and we wanted to communicate what we believed Stryper represented in the '90s.

**HP**: This change even involves new management. Your family isn't involved any longer, is it?

MS: No, our family isn't involved. We're now managed by Gold Mountain, which is Danny Goldberg. New album, new management. It's just a whole new trip. We even dropped the yellow and black outfits which were our trademark. We're still Stryper, but it's like we're free. We can wear whatever we want to wear on any night. We're still keeping the stripes but they'll be more subtle.

HP: Why the remake of Earth, Wind & Fire's Shining Star?

MS: We just love the song. That's the first single, it's like real hard rock funk. We did our own version of it, it's really cool. Lyrically it's about no matter who you are you can be somebody, you can be a star. If you set out to do it you can achieve it. You can do it! Basically it's just a positive song about life and not giving up on yourself. It sounds good to us, hopefully you'll think so too.  $\square$ 





about everyone and everything - particularly each other — as they come up with the most creative answers possible to every question. If one didn't understand the unique relationship this young band has already developed, one might imagine that there was a genuine problem afoot. But when Lynch states with straightfaced sincerity that, "Oni and I are gonna form our own band and fire Mick and Tony - we hate them!" one can sense that it'll only be seconds later that the entire band will erupt in fits of laughter. Maybe it was the harsh way that the press handled the personal relationships within Lynch and Brown's last band. Dokken, that has made the boys so irreverent this time around. Or maybe it's just the giddy feeling the band members have now that their debut LP, Wicked Sensation, is finally out. Here's a sampling of a typical Lynch Mob interview, and we hope nobody gets too offended.

Hit Parader: The songs on the album really cover a broad range of lyrical and musical themes. What motivated your writing on most of the tunes?

Anthony Esposito: It was Oni's relationship with his girlfriend. That woman controls his life. He has to have her drive him around — it's really embarrassing. The rest of us are cruising around on our motorcycles, and Oni's got to have his girlfriend drive him. That relationship is the inspiration for all our material.

George Lynch: I don't know why you say that Oni's relationship is so important. He's not even a member of the band anymore. Don't you know that we're breaking up? Anthony and I are forming our own band — we're breaking up the Lynch Mob before we even go on tour. Our new band is called B.B. Malmsteen, it stars this black blues guitarist from Sweden who plays really fast. By the way, Mick and I are forming a band of our own too. We're just gonna call it The Men. I figure if I start about four or five different bands, I can start my own record label.

**HP:** There were so many stories floating around a few months ago about the reasons your album was delayed. What's the truth?

GL: It was because I didn't pay Oni enough money to join the band, so he left. That's one of the wildest stories that keeps popping up about this group. The fact is that I gave him \$5,000 when he joined - just to get him through the transition. Of course he blew all that in about two days. But then I start seeing in print that I had to pay \$50,000 to get him into this group. Then it became \$60,000. I want everyone to know right now that the real figure was \$500,000 — yeah, \$500,000. Maybe somebody will read that and think we're rich. But that's the beauty of this business — you give someone \$5,000 to help him out, and suddenly you're forking over the mint to get him into your band.

AE: What I think George is trying to say in his

typically roundabout way is that all the talk about delays for the record were totally false. The record came out in September, which was exactly six months after we went into the studio. That's not bad at all. I think that people were just talking about us a long time before the record was even finished.

**HP:** Have you been pleased by the response the album has received?

GL: Oh yeah it's great. We love the fact that so many people have reacted to the line "Dance bitch dance" in the song Dance Of The Dogs. That line was originally supposed to be the title of the song. Think of the response we would have gotten if that had come out! People just love us and the album. Vernon Reed of Living Colour hates us because of our name. He thinks that Lynch Mob is very insensitive. He has his Black Rock Coalition, and they think that our name makes fun of all the problems that blacks had in the south for so many years. I'm sorry, Vernon, but Lynch happens to be my name loosen up a bit! The funny thing is that he stopped playing ESP guitars because I play them - I think he thinks ESP stands for "Extra Small Penis" - now he's playing Hamer Guitars. But he didn't do his homework because Hamer is owned by a company that is the second leading contractor for "Star Wars" defense weaponry. Death is their business.

AE: You've got to realize that George doesn't take those things very seriously. We did a photo session recently and he showed up in his "Gay Black Nazi Bikers For Christ" t-shirt. He couldn't understand why some people were offended.

HP: You guys seem to enjoy taking pot-shots at everyone. Anyone else you want to offend?

Oni Logan: This is a rebellious album. It's not something that the whole family is gonna sit around and listen to — it's real rock and roll.

We're not trying to offend anyone, and I don't think we do. We look at life the way it is. We kick ass, but we've also got ballads like *Through These Eyes* that really turned out well. That's a nice song, I hope it ends up on the radio

HP: George, we seem to remember that when you were in Dokken you said you hated ballads. Why did you include them on the new album? GL: That's a total misconception. I was the one who wanted to have a ballad on this record. Actually, I wanted this whole album to be ballads. Mick wanted to call the album Gee It's Great To Be In Love. I never said that I didn't like ballads. If they're good songs, and they've got some balls, I think they're fine. In fact, we'll probably come back with *Through These Eyes* as our second single and video. That's how much I hate it.

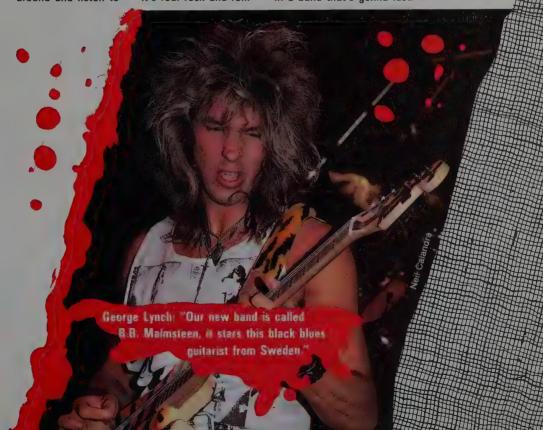
**HP:** So the bottom line question everyone wants to know is how the Lynch Mob is *really* getting along?

GL: I meant it before when I said we hated each

other's guts. I'm leaving to make a solo record. It's the only way I can make the music I like.

OL: The band that drinks together sticks together. I mean we'll go to a club, hang out all night and still play great the next day. Mick is amazing at that. He'll be drunk right up until the time he's ready to play, but as soon as he gets behind that kit, he's right on it. He's like a machine — amazing!

GL: We went to a club in New York a few weeks ago and they threw us out. Mick was threatening to kill all the "short hairs." Then he was holding his hands over open flames and telling everyone that it was a true test of manhood. We all got thrown out together. When you get thrown out of clubs together, you know you're in a band that's gonna last.  $\square$ 



# NO STONE UNTURNED

BY CARRIE BORZILLO

#### GEORGIA ROCKERS CONFOUND CONVENTION ON THEIR WAY TO THE TOP.

alk about living the typical rock and roll lifestyle! The Black Crowes have had their share of all night parties, \$750 har tabs, runins with the police and hotel managers on their backs for wrecked rooms. Is this what happens when fresh, young bands hit the Big Time? No! Vocalist Chris Robinson assured us that he and the rest of The Crowes, his brother Rich (guitar). Jeff Cease (guitar).

Johnny Colt (bass), and Steve Gorman (drums) were as wild and rambunctious before the success of their debut LP, Shake Your Moneymaker, as they are now

"Success hasn't changed me much," declared Chris, "You see, I lived my life like I was on tour long before I ever got a record deal. We partied and raised hell down south all our lives. You don't have to become a rock star to do that.

"We don't purposely try to go to bars and drink as much as possible and be obnoxious. We are just naturally like that," he added. "I mean, I'm not Chris Robinson one day and then Chris Robinson of The Black Crowes the next day. I'm me, 24 hours a day, seven days a week, all my life, for the rest of my life. This is no act."

This "take us for what we are" attitude which can be perceived as arrogant confidence is what Robinson believes The Black Crowes are all about. It's the attitude and self-assurance combined with good of '70s-style rock and roll songs (like Jealous Again, and Twice As Hard) that unleashed them from the ever-repressed Southern music scene and put them in the forefront of today's rock touring the world with Aerosmith.

Chris has taken to the band's sudden success quite enthusiastically. "I love being in the spotlight all the time," the vocalist revealed enthusiastically. "The crowds have been great! We've all gotten a lot of cool gifts from fans like homemade shirts and cool artwork. When I first saw myself on MTV or in a magazine I was like, "Wow, that's nice', But it hasn't gone to my head. And playing on stage to thousands of people is incredible; I mean there's nothing like it! The only bad point about being on tour is that I have no home. My home is sitting on wheels parked outside this hotel. Don't get me wrong, I have no regrets. I really love the way things are in my life now."

The outspoken and energetic singer describes himself on tour as someone who "goes





on stage every night as Emperor Nero and wakes up as the adventurer Don Quixote." After listening to some of his wild tour tales, it seems that the description fits him like a glove!

"One of the best shows we've had was in Pittshurgh because the security guys were such assholes," he said. "While we were playing She Talks To Angels I noticed that the security guys started to pull on some kids and shove them around. So I said, "Hey, what are you guys doing? You're fucking up MY song!" I couldn't believe these goons were trying to dictate to thousands of kids how to act at MY show. I

he Black Growes

We partied and raised hell down south all our lives."

Chris Robinson Success hasn't changen me much

mean, you're supposed to lose your fucking mind at a concert, right? So, anyway I commenced to spit on the security and yell at them. They didn't like that much."

Security men are not the only guys who had a problem with Robinson's "attitude." Even people in his hometown of Atlanta have never taken kindly to The Black Crowes' wild ways. "We were always the black sheep in Atlanta, I returned home for the first time in six months, and people were trying so hard to act like they had never seen me on MTV or in magazines. They came off acting real rude. To solve that problem I basically vegetated."

The Black Crowes may have had a problem with people back home, but that was nothing compared to their run-ins with men in blue suits and badges that seem to always be rubbed the wrong way by the group.

"I almost got hauled off to fail in Amsterdam for jamming with some local musicians in an outside plaza," Robinson said. "The police said I was causing a not. They're full of shit, and on top of everything they made me late to my gig. And then there was the time in Rochester. The hotel manager didn't like us at all I went downstairs with Jeff to get a drink because we were so dehydrated from the \$750 bar tab we ran up the night before. The guy at the desk asked me when we were checking out in a tone of voice that I didn't appreciate. So, I told him if he ever spoke to me in that tone again I would jump across the desk and rip his tucking throat out. The next thing I knew there was four policemen walking towards our room. Our road manager straightened it out and nothing else happened.

Well, luckily Robinson hasn't been arrested, yet It may be a different story by the time The Crowes finish their current tour which should wrap up around March. Aside from getting into a lot of trouble on the road. The Black Crowes have been kicking some serious butt onstage, leaving audiences breathless with 50 minutes of their soul-shakin' ballsy rock and roll.

Touring with Aerosmith is like letting a bunch of kids loose in a candy store," Robinson said "Watching Steven Tyler sing Back In The Saddle every night was great. When I was 14 I wanted to be Steven Tyler, he's my idol and a huge influence. Steven was real nice to me, but we weren't buddy buddy I think Aerosmith saw a little of themselves in The Crowes and maybe they miss some of the aspects of being young and hungry. I would have liked to talk to Steven. about it, but it seemed like every time he came into our dressing room a security guy would take him away as if he was going to learn some deep, dark secret. When Aerosmith saw me and Jeff backstage they saw that we don't live that cleanly and I think they were kind of like, 'watch it, look what happened to us."

Could The Crowes be headed for trouble? Could it be that they are about to travel the same dangerous drug-and-drink-filled road that almost ruined Aerosmith years back? While most rockers are putting down the bottle (or at least saying they are) and cleansing themselves of the "party hearty rock lifestyle". The Black Crowes seem to share a different philosophy.

"I don't think we'll end up like Steven Tyler and Joe Perry because I'm from the south and we invented that shit," Robinson said. "One thing I want people to know about The Crowes is that we don't live any lies. Rock and roll and safety have nothing to do with each other. If that's what the '80s gave us then I'm glad they're gone, The age of safety and hypocrisy are gone; Thank God!"



ome of the biggest, most popular and powerful people in music are not that well known to the general public. Just consider Phil Soussan and Louis Merlino, the bassist and vocalist for Beggars And Thieves. But before you start doing an owl impression and ask who these two gentlemen are, check out who penned Ozzy's biggest single, Shot In The Dark. Or who graced a few tracks on Billy Idol's newest album, Charmed Life. The answer is bassist Phil Soussan. Wonder who did the backing vocals on Cher's and Michael Bolton's albums? That would be Louis Merlino.

Even though Phil and his bandmates may not be at the top of MTV's rotation list at the moment, Soussan is extremely well liked, and more importantly, well regarded in the Hollywood music hierarchy. Phil is asked to do just about every charity event in Hollywood as one of the key members of the Party Ninja's that also feature Vince Neil of Motley Crue, his former Ozzy bandmate, Randy Castillo and guitarist, Carlos Cavazo, who used to be with Quiet Riot.

But if you ask Phil why he's so popular in a town where a person is as easily forgotten as yesterday's news, and how he manages to be invited to rub elbows with the guys from "The Crue", he'll tell you he's really not sure. "I don't know," he said with genuine modesty. "I guess it's just one of those weird things. When I first joined Ozzy's band, Ozzy asked me the

something that went beyond anyone's dreams. That was a great success and as time went on we had a good working relationship.

'Ozzy is kind of up and down, as I'm sure everybody knows,'' Soussan said diplomatically. "Sometimes he's kind of straight and sometimes he has his drinking problem and you work around that. But never the less, the music was always first and foremost with Ozzy. We worked hard and had lots of fun. By the time it got to the end of the relationship, we started having a few differences about things. It wasn't so much that, as much as me turning around and realizing that I had done a whole circle with him. I had done an album, a tour and everything else that went with it. All of a sudden, I was like, 'Ya know, Phil, maybe it's time for you to make a move and do something different.' About that time, I met Billy Idol. We had been talking, so I phoned Ozzy up one day and said, 'It's been great, but I really feel a need to move on.' And that was it."

Even after joining Idol's outfit, Phil was still having a recurring attack of those dreaded independence demons. They were keeping him awake at night, telling him to move on and start his own project so that he could feel some job security. After being with Idol long enough to complete a couple of tracks for his album, Phil went back to his English homeland to find a new career direction.

Upon returning to L.A. in January of '89, Phil was attending a music industry convention when he met Merlino and guitarist Ron Mancusco.



same question, 'How come everybody fucking knows you all of a sudden?"

Another one of Phil's actions that seemed to glean a lot of attention was his sudden departure from a gig with one of rock's most legendary performers, Ozzy Osbourne. If leaving such a cushy job wasn't bad enough, Phil resigned after doing just one album and tour; not exactly a strong career move for some little-known tea bag Brit. Gigs like that are few and far between, and for rock and roll musicians, there's no unemployment checks forthcoming from the government. But then, Phil is not your regular bloke who just fell off the tea and crumpet trolley. He's a thoughtful, spiritually centered person who definitely has a good reason for everything he does.

'It's very difficult to leave that kind of security," said Phil. "The security of having fame, money, and having a gig like Ozzy is wonderful. Giving that up was like going backwards. That was a really hard thing to do, but I felt I had to do it for myself. I had to prove that I could start up again and that I could get on to my own career instead of being pushed up the ladder by someone else. I had to build my career myself. It's really important to do that. And most importantly, I've become a much stronger person for it as well as developing a stronger respect for myself.

"Working with Ozzy was definitely a highlight of my career," he continued. "I had a very good time working with him and a lot of success having a song that I wrote made into a single. Having it do really well was

They had been playing together for years and were looking for musicians to form a band. In fact, in the early '80s, Louis and Ron were in a band that featured guitarist Dana Strum, currently riding high with Slaughter. From the moment they met Phil, Louis and Ron knew they had found one of the pieces needed to bring their musical picture together. That's when fate decided to walk in the door.

"We had met Phil at this convention," Louis recalled, "and Ron and I looked at each other and said, 'He'd work.' I didn't even know what Phil had done. All that mattered to me was that he had the right attitude and that he could play. Ironically, he showed up with this drummer we were auditioning. We didn't even know he was coming. We played a couple of songs. He was receptive to what we were doing and basically got what we

"I loved everything they were doing and when Bobby Borg (drums) came in everything just fit," Phil continued. "They had some very unique grooves and some unique ideas. There's a lot of bands who've been emulating early rock blues — British bands. Recently, it seems to be like a trend. Beggars And Thieves have the same. We've taken a lot of influences, but rather than emulate the bands literally, we've tried to copy the attitude. What we've done is taken some ideas like, for example, Waiting For The Man, which has a sort of Free, Humble Pie feel about it, and we've tried to bring it up-to-date. I'm in a band now where, just by talking, we get an idea from all of our combined influences and approaches and go, 'Whoa! No one's done this before.' And that's great!"

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## **SHOOTING STARS**

### **TROUBLE** TRIBE

omehow or another it's become a big deal in rock and roll to hail from New York. The city that once seemed to produce every rocker in the world had fallen on lean times during the '80s with fewer and fewer Big Apple rockers making their mark on the metal world. Now things have changed with a plethora of city boys heading our way, including Spread Eagle, Diving For Pearls and Company Of Wolves. Perhaps the most talked about of all the young Big Apple rock groups is Trouble Tribe, a hard-driving quartet whose self-titled debut LP has raised more than a few eyebrows in critical circles. It's not so much what vocalist Jimmy Driscoll, guitarist Adam Wacht, drummer Stephen Durrell and bassist Eric Klaastad are playing - it's the way they're playing it. Trouble Tribe attack their music with a raw, stylish intensity that has great rock and roll written all

"Most New York bands today think you've got to be dark and nasty," Durrell said. "We're not into that kind of darkness. We're rock and rollers pure and simple. We run around and bang our heads, but we can also write songs that sound great on the radio. With this band you get the best of both worlds."

Trouble Tribe was formed by Durrell and Wacht after the pair had spent the better part of six years trying to put their "dream band" together. After countless frustrations with finding musicians who shared their musical intensity, they finally hooked up with Klaastad and Driscoll and locked themselves away in a New York rehearsal hall to polish up their evergrowing list of songs. They ran into a local producer who wanted to work with the group on a demo tape. That tape, containing the songs One By One and Here Comes Trouble, attracted plenty of label attention, and within a month the band had inked a record deal. Four months later they found themselves in Dreamland Studios in Woodstock, New York, laying down the songs that became their debut LP.

"The record shows off everything we can do," Wacht said. "We've got hard rockers, two



instrumentals, and even our own version of the Beatles' Dear Prudence. As we said, with Trouble Tribe there's always something for



he quest for the Next Great British Metal Band continues. After countless fits and starts over the last two years, we all seem to be getting closer and closer to finding the group that can pick up on the noble legacy of Zeppelin, Sabbath and Purple and carry it to the next generation of headbangers. One band that has thrown its metal gauntlet down in order to join that quest is Toranaga, a full-throttle, no-holds-barred unit that mixes classic English blues/rock with the raw power of thrash.

"We're basically a power metal band who occasionally uses a little speed metal when it really adds something to a song," guitarist Andy Mitchell said. "We don't really consider ourselves to be a thrash band as such, but we really don't want to be categorized at all other than being called a good British metal band."

The roots of Toranaga go back seven years to when Mitchell put the band's first incarnation together. After a few years of frustration, and the typical shifts in personnel, he settled on the band's current lineup — bassist Andy Burton, drummer Steve Todd and vocalist Mark Duffy - in early 1988. Drawing on the classic influences of Sabbath and Priest, and tossing in a bit of Metallica for good measure, Toranaga soon were blowing people away on the English club circuit. They released their debut LP, Bastard Ballads, in late 1988, and now have unleashed their first international album, God's Gift, to the joy of metal fans everywhere.

"We've got a lot of great music on God's Gift," Duffy said. "There's The Shrine which is

about the irony of the sign of the cross, how if you look back through history you see how the cross has stood for both good and evil. Then there's Food Of The Gods which was inspired by some of the old '50s sci-fi flicks like Them. With all the shit that's going on with pollution and radiation, maybe we'll kill ourselves off and something else will become rulers of the earth. Needless to say we've got some interesting lyrical things going on here, but the most important thing is the music. To put it simply, we rock!"



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Kings Of The Sun's Jeff Hoad: "Forbidden must have sore necks from swinging all that hair."

#### KINGS OF THE SUN

Jeff Hoad, vocalist/guitarist for Australia's hard rockin' Kings Of The Sun, has unusual tastes in music; he normally listens to late '60searly '70s tunes by the likes of Donovan and Creedence Clearwater Revival. Coincidentally, many of the videos we wound up catching had a '60s/'70s feel.

Hoad was intrigued by the videos because his native Australia only broadcasts MTV on weekends, and he rarely gets to watch the music channel. Many of the videos that we know so well Hoad saw for the first time, and thus most of his comments are first impressions.

#### The Audience Is Listening, Steve Vai

Monstrous guitar player! This has a similar scene and feel as Van Halen's video for *Hot For Teacher*. This is madness. Vai is the ultimate guitar god. Long live the guitar god!

#### Party Starts Now, Manitoba's Wild Kingdom

Is this the Flaming Groovies song? I love the girls. I liked the video. I liked Handsome Dick Manitoba from the Dictators.

#### End Of My Daze, Trouble

Is this now? This is very '70s. Almost Deep Purplish. I dig his crazy velvet '60s jacket. Highly derivative.

#### Step By Step, Forbidden

Great hair. Tons of long hair. They must have sore necks; all that hair swinging must be good for your circulation.

#### Take Me To The Other Side, Aerosmith

Great guitar tone. Joe Perry always plays unusual guitar tones in his solos. The solo tone is always crisp and clean, not your typical distorted sound. How can anybody who has done so many drugs look so healthy? He and Keith Richards are the two fittest guitar players around! I like Steve Tyler's bell-bottom trousers; he's gone back into his old Aerosmith wardrobe.

#### Epic, Faith No More

Love this. Best clip that's been out for ages. I love the guitarist's Cliff Burton t-shirt and the severe center part in his hair, just like Marsha Brady. That's the strangest-looking guitar player since Pete Townshend from the Who. Really good. Not your typical hairspray band. Unusual.

#### Tattooed Millionaire, Bruce Dickinson

Love the song. He sings it great live. Since we've been playing with him, he's been singing great. I'm glad I heard it live before I saw this because the vibe is different. Live it's more spirited. His hair has grown a lot since this clip was made. He wears that jacket on stage. Weird video. They must have lost the plot. Love the song, though.

#### Hungry, Winger

The George Michael of rock. He still hasn't shaved. Sounds like typical Winger.

#### Twice As Hard, Black Crowes

Love his shirt. Good clothes; these guys, very '60s. His nose is nearly as big as Rod Stewart's. Let's hope he doesn't get a nose job like Rod did.  $\square$ 

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FEELY ENTERTAINMENT

t's been two years since Dokken — the band — came to a bitter end, but questions regarding the quartet's demise still haunt its members. Most fans were aware of the band's constant inner conflicts, but the press had a field day once Dokken was over, with little regard to those who wanted to know about the future, or the band's feelings...

"It got to be like the National Enquirer," sighed a relaxed Don Dokken. "Fans should want to hear about your band, on what they are doing, how things are going, how they make their music. Not about who hates who. A lot of bands are slagging each other like crazy... It's very juvenile. There are articles I've done, there are articles the ex-members have done, with a lot of slagging going on. In the ones I've done, I tried to stay away from all that negative energy. I don't want to talk about the past. I'm looking forward, not backward.

"I had seven years with Dokken," Don continues. "I loved those years. I'm not going to say it was hell. It came time for a change, and I made a change."

A change in bandmates sure, but the Don Dokken album, Up From The Ashes, sounds a helluva lot like the old Dokken. There's Don's soothing vocals and lavered harmonies over a mixed bag of strong, melodic tunes. There are also heavy duty stormers like The Hunger and Give It Up which contrast well with power-ballads like Stay and When Love Finds A Fool. Meanwhile, hard, catchy rockers like Mirror Mirror, Crash And Burn, 1,000 Miles Away and Living A Lie round out the album — it sounds kinda like another album... one called Under Lock And Key ...

"Everyone says that," agrees Don, "but it's okay. That's my favorite Dokken album. I had a lot to do with the writing of that album. But with Back For The Attack, I didn't. That's basically when I lost input. The band decided they were going to do things and weren't interested in my opinions. That was the beginning of the end. This new album is the record I would have done after Under Lock And Key. A lot of great songs, deep songs, rockers.'

Despite the "Don Dokken" credit on Up From The Ashes, the vocalist insists this is indeed a band. While a "supergroup" tag like Whitesnake is stretching things a bit, Don's new guns are all seasoned and respected musicians in their own right. Bassist Peter Baltes spent a decade with Accept (and, incidentally, played all the bass parts on the debut Dokken album, Breaking The Chains), while drummer Mikkey Dee earned a hot reputation with King Diamond. Guitarist John Norum, best known for his



work on the first three Europe albums, was a star in his native Sweden with a gold solo album, Total Control. And to retain the early Dokken sound, they later added former Watchtower guitarist Billy White.

"I actually discovered Billy by accident," laughs Don. "I was over at (Ratt drummer) Bobby Blotzer's house and we were working in his studio. I wanted to make a copy of a cassette, so he just grabbed a tape out of a box of about 1,000 tapes, and it just happened to be a cassette of Billy he had gotten at a Ratt concert two years before. So, after the stuff I recorded with Bobby ended, I started listening to the music on the tape. It was somebody just playing in his bedroom. And I'm going, 'who the hell is this! He's just like ripping on the guitar.' I looked on the tape and it says 'Billy White' with a phone number, and I called him. I asked him what he was up to, and asked him if he'd like to audition with a band that was signed. He said he might. I told him who I was, and he didn't believe me.

"I always thought Dokken should've had a bigger sound, a fatter sound.

I love to hear a guitarist who's playing lead and a big chunky rhythm in the back. The original Dokken had two guitar players, I played guitar for the first two Dokken tours."



John Norum: From Europe, to a solo career, to the Don Dokken band.



Being that both John and Billy came from one-guitarist bands, you'd think there would be some conflict... "Well, they both hated each other when they first met," Don confesses. "They each thought the other was weird. I remember John came to me and said, 'this Billy is kinda strange' and Billy came to me and said the same thing about John. But we had a barbecue, and at two in the morning I was getting ready to crash, until I found them both in the kitchen going, 'Billy, you're the greatest!' 'No John, you're the greatest!'

"And that was it. They've been like two peas in a pod ever since. The band came to realize Billy had a blues background from living in Texas while John was into classical, European stuff. They were fascinated with what each other was into, so it worked out really well. In fact, they live together in the same house."

After 10 months in the studio recording and producing, Don couldn't wait to get back on the road. When they roll into your local venue, expect to hear some old Dokken chestnuts — "Only the stuff I was involved with writing!" declares Don. "Breaking The Chains, In My Dreams, Into The Fire, Alone Again." Apparently the only thing holding them back from being "Dokken" — the band — is the law.

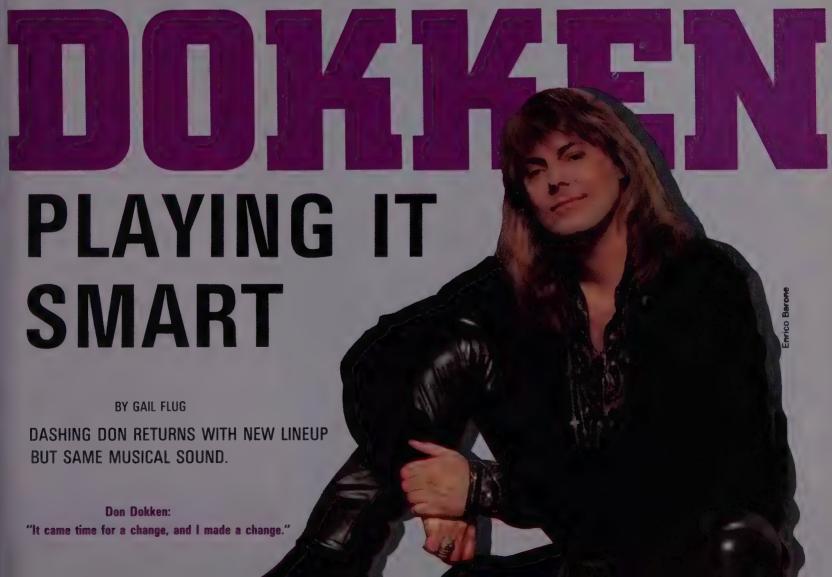
"Yeah, the other guys sued me over the name. I was shocked by the judicial system in America. I was born with that name, I did not make it up. It was mine from day one, and they would not let me have it. I was very disappointed."

And with Lynch Mob's album on the racks as well, did Don feel any pressure recording **Up From The Ashes**? Competition?

"No pressure. I felt driven. I wanted to make a great record and show people that bands can go on. It may be competition, but let the best band win. We are two different styles. This album sounds like Dokken to me."  $\Box$ 

The Don Dokken Band (I. to r.):

John Norum, Mikkey Dee, Don Dokken, Billy White, Peter Baltes.



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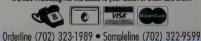
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# **INDIE REVIEWS**

BY DANIELLE DOWLING

Two-Bit Thief

Another Sad Story... In The Big City

Imagine that you are a ping-pong ball. You are seized by two three-year-olds who paddle you brutally as they work out their sugar highs. One could compare such an experience to the listening of Another Sad Story... In The Big City, the debut release from Two-Bit Thief. Tracks like Hard Times and Crime will sonically toss its listener in a sea of frenetic, blues-based riffs. Only one song, Broken Hearts, offers a welcome and pleasant relief from the relentless mayhem. The material offered by this San Franciscan quintet doesn't sparkle with originality. In fact, vocalist Andy Anderson unabashedly admits that the group's biggest goal is to steal other people's riffs and make money off of them. However, the pure energy level makes up for this flaw.

Rating: \*\*\*\*

Annihilator

Never, Never Land

With the brilliance of their debut release. Alice In Hell, one would hope that Annihilator would come through with an even better followup. Mixing progressive technique with a frenzied pace on Never, Never Land, they have done just that. The addition of vocalist Coburn Pharr has heightened their level of professionalism and maturity. The experimentation on Imperiled Eyes and the catchiness of Road To Ruin make those two songs standouts. Lyrically, the group covers such grim topics as nuclear war and environmental pollution. However, they're not afraid to get a little goofy as one can find on Kraft Dinner, which is their tribute to macaroni and cheese.

Rating: \*\*\*\*

RATING SYSTEM:

\*\*\*\*\* = excellent

\*\*\*\* = very good

\*\*\* = good

\*\* = fair

\* = poor



Annihilator: Their Never, Never Land is a four-star smash!

Kinghorse **Kinghorse** 

What could one expect from an album produced by Glen Danzig, former frontman for the Misfits and Samhain and presently with Danzig? Perhaps, one could expect music that creates a mood of haunting, evil machismo with an extra added touch of misogyny. Perhaps, one could expect a hard driving, bluesy sound that one could find on the movie soundtrack for Biker Babes From Hell. This is exactly what Kinghorse delivers on their self-titled debut album. The pounding rhythm, mesmerizing riffs and bone chilling vocals of Descend and the energy and hooky riffs of Freeze make them memorable. But many of the songs melt into each other, rendering them indistinguishable. Also the group sounds too much like Danzig, which is perhaps the unfortunate consequence of having the man himself produce this album. Rating: \*\*

**Biohazard** 

Social Darwinists? We don't need no stinking Social Darwinists! With a song like Survival Of The Fittest, the guys from the Brooklyn based hardcore/crossover outfit Biohazard will have you believe otherwise. Their self-titled debut LP is chuck full of straightforward, anarchistic angst. On occasion, their musical style isn't as straightforward as their lyrical approach, as the piano intro on Scarred For Life proves. Hold My Own contains an excellent bass line and a rhythm that grabs you from the beginning and holds you through to the end. However, this does not hold true for the rest of the album as the energy level tends to bobble and the music becomes predictable. Much of the material on this release has been done by previous hardcore, crossover, and thrash groups. For those who enjoy this genre of music, this album will provide adequate gratification, but nothing more.

Rating: \*\* □

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87/Shining Star

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# **CHERRY PIE**

As recorded by Warrant

JANI LANE

She's my cherry pie
Cool drink of water
Such a sweet surprise
Tastes so good
Make a grown man cry yeah.

Well swingin' on the front porch Swingin' on the lawn Swingin' where we want 'Cause there ain't nobody home Swingin' to the left And swingin' to the right If I think about baseball I'll swing all night yea, yea, yea.

Swingin' in the living room Swingin' in the kitchen Most folks don't 'cause They're too busy bitchin' Swingin' in there 'cause She wanted me to feed her So I mixed up the batter And she licked the beater.

I scream you scream We all scream for her Don't even try 'cause You can't ignore her.

She's my cherry pie
Cool drink of water
Such a sweet surprise
Tastes so good
Make a grown man cry
Sweet cherry pie oh yea
She's my cherry pie
Put a smile on your face
Ten miles wide
Looks so good
Bring a tear to your eye
Sweet cherry pie.

Swingin' to the drums
Swingin' to guitar
Swingin' to the bass
In the back of my car
Ain't got money
Ain't got no gas
But we'll get where we're goin'
If we swing real fast.

I scream you scream We all scream for her Don't even try 'cause You can't ignore her.

She's my cherry pie
Cool drink of water
Such a sweet surprise
Tastes so good
Make a grown man cry
Sweet cherry pie oh yea
She's my cherry pie
Put a smile on your face
Ten miles wide
Looks so good
Bring a tear to your eye
Sweet cherry pie.

Swing it All night long Swing it.

Swingin' in the bathroom
Swingin' on the floor
Swingin' so hard
We forgot to lock the door
In walk her daddy
Standin' six foot four
He said you ain't gonna swing
With my daughter no more.
(Repeat chorus)

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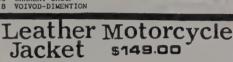
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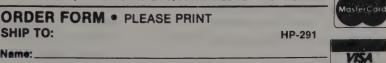
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# **MIRACLE**

As recorded by Jon Bon Jovi

# JON BON JOVI

A penny for your thoughts now babu

Looks like the weight of the world's on your shoulder now I know you think you're going

Just when it seems everything's gonna work itself out They drive you right back

down.

And you said it ain't fate
That a man walks
When a bird can fly
We have to kick the ground
The stars kiss the sky
They say that spirits live
A man has to die
They promised us truth
Now they're giving us lies.

Gonna take a miracle to save us this time And your savior has just left town Gonna need a miracle

'Cause it's all on the line And I won't let you down No I won't let you down
The river of your hope is
flooding
And I know the dam is busted
If you need me I'll come running

I won't let you down no, no.

You're looking for salvation
You thought that it'd be shining
Like an angel's light
Well the angel's left this nation
And salvation caught the last
train
Out tonight
He lost one hell of a light.

He said
I'm just one man that's all I'll
ever be
I never can be everything you
wanted from me
I've got big plans so big
That any blind man could see
I'm standing in the river
Now I'm drowning in the sea.

Gonna take a miracle to save us this time
And your savior has just left town
Gonna need a miracle
'Cause your heart's on the line
And your heartbeat is slowing

Your feet are grounded still
You're reaching for the sky
You can let 'em clip your wings
'Cause I believe that you can
fly.

Well my eyes have seen the horror
Of the coming of the flood
I've driven deep the thorny crown
Into the soul of someone's son
Still I'll look you in the eye
'Cause I've believed in things I thought
And I'll die without regret
For the wars that I have fought.

Gonna take a miracle to save you this time
And your savior has just left town
Gonna need a miracle
'Cause your heart's doing time
And your conscience is calling you out
It ain't all for nothing
Life ain't written in the sand
I know the tide is coming
But it's time we made a stand
With a miracle.

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# KING OF DREAMS

As recorded by Deep Purple

RITCHIE BLACKMORE ROGER GLOVER JOE LYNN TURNER

It doesn't matter if I'm right or wrong
It really doesn't mean a thing
It doesn't matter if you like my song
As long as you can hear me sing

'Cause I'm the thorn in every
little girl's rose
You know I cut but never bleed
A shadow in the night, pure
delight

I can satisfy your every need.

I'm a real smooth dancer
I'm a fantasy man
Master of illusion
Magic touch in my hand
All the stages are empty
When I steal the scenes
A beggar of love, second hand
hero
King of dreams.

Don't make a difference what you got

It doesn't matter what you lose Don't make a difference if you like it or not

Baby I'm gonna change your attitude

'Cause all around me there is mystery and wonder Now can't you see it in my eyes I'll crack the sky, make you feel the thunder

You'll never see through my disguise.

I'm a real smooth dancer
I'm a fantasy man
Master of illusion
With my sleight of hand
All the stages are empty
When I steal the scenes
A beggar for love, second hand
hero
King of dreams.

All around, all around Emotional squeeze through Again and again I know how to please you Your mind is on the bend Can't you feel the power Surrender in my arms Beyond the witching hour We're travelling on and on.

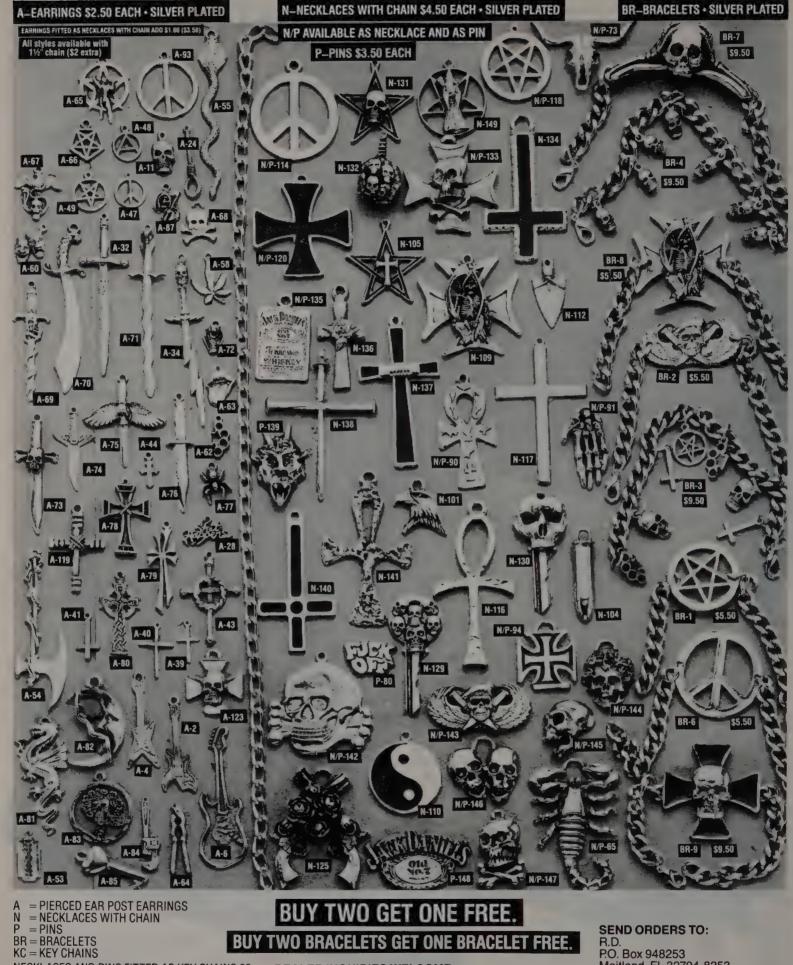
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Magic touch in my hands
The stages are empty
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# LOVIN' YOU'S A DIRTY JOB

As recorded by Ratt

WARREN DEMARTINI STEPHEN PEARCY JUAN CROUCIER DESMOND CHILD

I woke up in the mornin' I'm still flat on my back Couldn't move a muscle Like I had a heart attack The night was wild and woolly Didn't think I'd make it through 'Cause lovin' you's a dirty job

Lovin' you is a dirty job Lovin' you is a dirty job.

And I'm the man to do it.

You put me through the ringer And hung me out to dry You licked me off your fingers Just like a piece of pie You break my heart in pieces But I've got the glue to glue it Girl lovin' you's a dirty job

And I'm the man to do it.

Lovin' you is a dirty job Lovin' you is a dirty job Lovin' you is a dirty job Girl lovin' you's a dirty job And I'm the man to do it.

I'm gonna hold you till the end of time I'm gonna love you 'cause it's now or never I'm gonna kiss you till I make you mine Lovin' you is a dirty job Lovin' you is a dirty job. (Repeat)

Girl your love is thicker than mud And you're trying to drag me through it now Lovin' you is a dirty job Lovin' you is a dirty job.

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# CAN'T FIND MY WAY HOME

As recorded by House Of Lords

STEVE WINWOOD

Come down off your throne and leave your body alone Somebody must change You are the reason I've been waiting so long Somebody holds the key.

Well I'm weary and, and I just ain't got the time oh Well I'm wasted and I can't find my way home.

Come down on your own and leave your body alone Somebody must change You are the reason I've been waiting all these years Somebody holds the key.

Well I'm weary and, and I just ain't got the time no Lord I'm wasted and I can't find my way home Oh. whoa Can't find my way home And I can't find my way home.

Come down off your throne and leave your body alone Somebody must change You are the reason I've been waiting here so long Somebody holds the key.

But I'm weary and, and I just ain't got the time no And I'm wasted and I can't find my way home And I can't find my way home And I can't find my way home.

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7-KISS/Live/79
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9-OZZV/RANDY
2-PINK FLOYD/4 Pics
1-POISON
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As recorded by AC/DC

ANGUS YOUNG
MALCOLM YOUNG

Ah thunder, ah thunder Ah thunder, thunder, thunder, thunder.

I was caught in the middle of a railroad track (Thunder) I looked 'round and I knew there was no turnin' back (Thunder) My mind raced and I thought what could I do (Thunder) And I knew there was no help, no help from you (Thunder) Sound of the drums Beating in my heart The thunder of guns yeah Tore me apart You've been thunderstruck.

Rode down the highway broke
the limit
We hit the ton
Went through to Texas yeah
Texas
And we had some fun
We met some girls
Some dancers who gave a good
time
Broke all the rules
Played all the fools yeah, yeah
They, they, they blew our minds
I was shakin' at the knees
Could I come again please
Yeah them ladies were too kind.

You've been thunderstruck, thunderstruck Yeah, yeah, yeah thunderstruck Ooo thunderstruck yeah I was shakin' at the knees Could I come again please.

Ah thunderstruck,
thunderstruck
Yeah, yeah, yeah
thunderstruck, thunderstruck
Yeah, yeah, yeah
Said yeah it's alright
We're doing fine yeah it's
alright
We're doing fine, fine, fine
Thunderstruck
Yeah, yeah, yeah thunderstruck
Thunder yeah thunderstruck
Thunderstruck, thunderstruck
Ah, ah, ah, ah
(You've been thunderstruck).

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There were ten good reasons why she didn't want this baby.

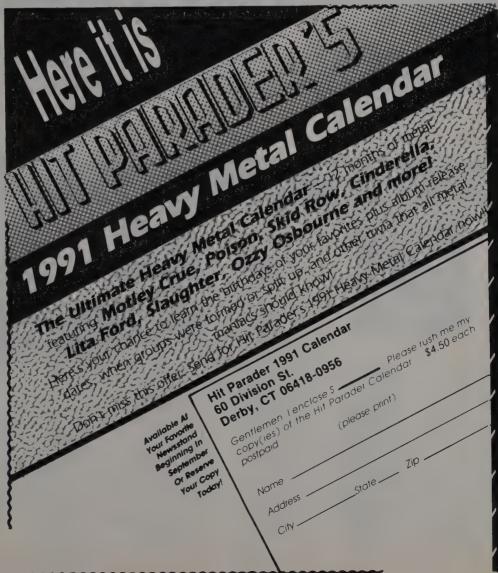
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T-3 Metallica



T-4 Metallica









T-8 Metallica



T-9 Megadeth



T-10 Megadeth









T-14 Skid Row



T-15 Slaughter



T-16 Motley Crue



Motley Crue



T-18 Aerosmith





T-20 Samantha Fox



Randy Rhoads









T-25 AC-DC



T-26 AC-DC





T-28 Ozzy Osbourne





T-29 Ozzy Osbourne







T-31 Slayer



T-32 Slaver





T-33 Slaver





T-35 Pink Floyd















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I'll tell you right now they've got nothing to lose

They're building Empire.

Johnny used to work after school

At the cinema show Gotta hustle if he wants an education

He's got a long way to go Now he's out on the streets all

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Got an AK-47 for his best friend

Business the American way.

Eastside meets Westside downtown No time the walls fall down Can't you feel it coming **Empire** 

Can't you hear it calling.

Black man trapped again Holds his chains in his hand Brother killing brother for the profit of another Game point nobody wins Decline right on time What happened to the dream sublime Tear it all down we'll put it up again Another Empire.

Eastside meets Westside downtown No time no line the walls fall Can't you feel it coming **Empire** Can't you hear it coming **Empire** Can't someone here stop it.

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Parader we love 'em. Just ask the Scorpions' Klaus Meine. We love him and Klaus loves us. "Hit Parader was the first magazine in America to write about the Scorpions," Klaus says. "But I read it even when they don't have a big color feature on us."

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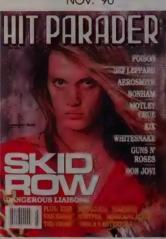
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# SHINING STAR

As recorded by Stryper

MAURICE WHITE PHILIP BAILEY LARRY DUNN

When you wish upon a star
Your dream will take you very
far
But when you wish upon a
dream yeah
Life ain't always what it seems
What d'you see that look so
dear
In the sky so very clear.

You're a shining star No matter who you are Shining bright to see What you could truly be, truly be.

Shining star comes into view
Shine its watchful light on you
Give you strength to carry on
Make your body big and strong
So if you find yourself in need
You got to listen to these words
of heed
Be you giant or grain of sand
Words of wisdom are yes I can.

You're a shining star
No matter who you are
Shining bright to see
What you could truly be, truly
be.
(Repeat)

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# MILES AWAY

As recorded by Winger

PAUL TAYLOR

So this is love
Or so you tell me
As you're walkin' out the door
The months go by
And I know for certain
It's not the love I'm lookin' for.

But sometimes just for a moment
I reach out and hope you're still there.

Miles away
No you're never turnin' back
I just can't wait anymore
Miles away
Nothing left of what we had
Just when I needed you the
most
You were miles away.

It's hard to tell
What you're going through
You kept your feelings locked
inside of you
Open your heart
And chances are
What you're feeling I'm feeling

If only just for a moment Hold on to the dreams that we had.

Miles away
No you're never turnin' back
I just can't wait anymore
Miles away
Nothing left of what we had
Just when I needed you the
most
You were miles away.

When times were tough And you were down and out Who was there by your side Now you're gone I'm so tired of being alone With only your promises.

The loneliness just fades away
Thoughts of you just memories
No cryin' now for what we're
missin'
Time won't forget what you

Time won't forget what you meant to me.

If only just for a moment Hold on to the dreams that we had. (Repeat chorus)

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You can drag me down I'll come right back again.

You gotta hold on to every little thing

Every little bag of bones When the love's gone you shoot from the hip

You make or break it on your owπ.

Love takes your heart away And gives it back in pieces I look at myself and say I know who to believe in.

Mirror, mirror on the wall I'm still here I survived it all Mirror, mirror tell me more If that was love then love is

I'm gonna fight until I win Another place in time I might have given in.

You gotta hold on to every little thina

Every little bag of bones When the love's gone you shoot from the hip

You make or break it on your

Love takes your heart away And gives it back in pieces Now all I have to say You're not what I needed.

Mirror, mirror on the wall I'm still here I survived it all Mirror, mirror tell me more If that was love then love is war.

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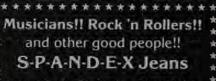












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# **INSTRUMENTALLY SPEAKING**

BY MICHAEL SHORE

The Fender HMT Acoustic/Electric bass



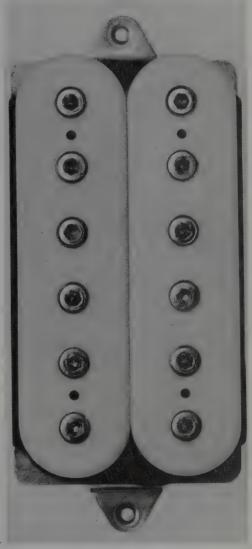
Since we're dealing with some rather unusual items this month, we'll try something a little different for this column: instead of focusing our lead review on a single new instrument, we're covering *two* items.

First up, Fender has a new bass guitar, the HMT Acoustic/Electric bass. It's the first new semi-hollow body bass guitar we can remember being produced by such a major manufacturer since Gibson's thin-line semi-hollows of the mid-'60s. There's a reason for this, at least as far as you headbanging Hit Parader readers are concerned: for loud, hard music, the completely solid-bodied bass has become pretty much a given. But once upon a time most rock bands used hollow-body or semi-hollow body basses. (Check out old photos of Beatle Paul McCartney with his legendary Hofner violin bass, or The Who's John Entwistle with a Gibson EB model. or Rolling Stone Bill Wyman with his huge Gretsch hollow body.) And even to the present day, some hard rock guitarists continue to swear by hollow-body instruments - Ted Nugent coming immediately to mind with his Gibson Birdland guitar. The point is, every instrument has its own unique sound, and no matter what kind of music you play, you should not dismiss an instrument such as the new Fender HMT — not, at least, until you've played it and/or heard it.

The HMT features a bound, bookmatched, figured maple top, and a body with built-in tone chambers and a single F-hole, giving the bass the ability to sound "acoustic", if need be, without resorting to the endless problems of miking a humongous, cumbersome and fragile acoustic bass. The HMT has a piezo acoustic bridge for the smooth, rich acoustic sound which would be very interesting to hear on a power ballad, by the way — as well as a Silver P-Bass Lace Sensor pickup in the mid-neck position for more typical electric bass sounds. There are three control knobs: master volume, master tone, and a very valuable pan-pot to blend the acoustic bridge-pickup sound with the Electric P-Bass sound.

All of this — in a choice of 3-color sunburst, and ebony, crimson, blue or silver "frost" finishes — can be yours for \$939.99 list. Like we said: don't knock it till you've tried it. To find out more about the HMT, write Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621.

Meanwhile, DiMarzio — one of the top names in custom-replacement pickups for guitars and basses — has come up with a unique and rather special new guitar pickup, aimed at being placed in the bridge position for lead work. Charmingly, DiMarzio has named its new pickup "Fred." Yep, just plain Fred. Now, let's meet Fred: basically, he's a DiMarzio PAF Pro (a model based on the classic late-'50s Gibson humbucker), but with added midrange body that does not mess with the PAF Pro's typical treble response. Technically, Fred has one coil picking up the same frequencies as the PAF Pro, and the other coil picking up a slightly lower range. The result: a super-solid, wide-open and ultrarich sound full of unusual overtones and harmonics. Since fewer frequencies are actually

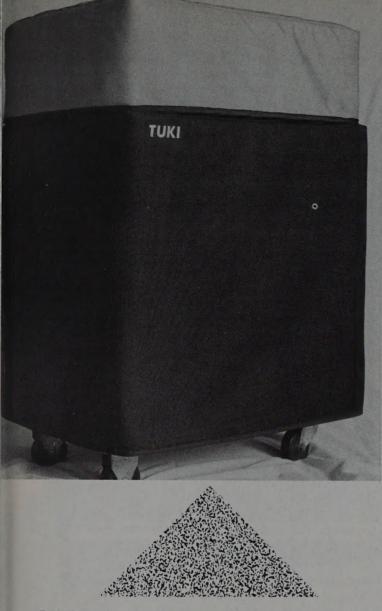


DiMarzio's "Fred" pickup.

cancelled by this particular combination, Fred's dominant sonic characteristic is that he sounds thick, full, and just plain BIG... bigger than the typical humbucker, for sure.

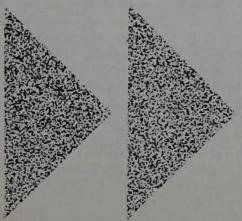
If you're wondering what we mean, listen to Joe Satriani's latest record. He uses Fred in the bridge position. And if you'd like to know more about Fred, and the rest of DiMarzio's vast line of guitar and bass pickups, write them at 1388 Richmond Terrace, P.O. Box 100387, Staten Island, NY 10310. □





Tuki, the leading name in custom covers, has a new line of Cordura nylon transport and dust covers made for virtually any and all makes and models of vintage and current amps, PA cabinets, heads, mixers, keyboards, drum machines, tape decks, and more. Covers are available padded, unpadded, or with many other options — all with Tuki's unmatched 6-year warranty. For more info write Tuki Covers & Bags, P.O. Box 2545, Summerville, SC 29484-2545.

Bakes, maker of gorgeous hand-crafted guitars, announces its new Tri-Cut series of solid bodies, with a lightweight body of three-piece Honduran mahogany; purple-heart neck-through-body design; 24¾" scale neck with markerless ebony fretboard, 22 frets, and 13½" radius; Seymour Duncan pickups and Schaller black mini-machine heads standard;P and — perhaps the neatest and most unusual touch of all — counter-sunk control knobs. Custom-tailored options are of course available. Price not announced, but you can bet something this beautiful will run a pretty penny. For more info write Bakes Guitars, 463 South Liberty, Elgin, IL 60120.





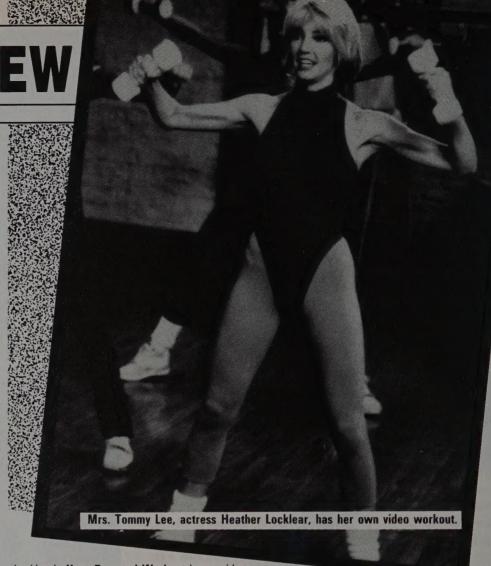
# **VIDEO VIEW**

BY ANNE LEIGHTON

Aerosmith's second home video in less than a year is called The Making Of Pump. It's a documentary showing who the Aerosmith men really are. It captures the band throughout the eight months it took to record their latest platinum LP. Watch closely and you'll hear Joe Perry adamantly declare, "Don't tell me what to do!" to his bandmates and live to remember it! See the group deal with music business problems with their A&R man John Kalodner. What a kick! David Robertson deserves mucho credit for being the keen-eyed-yet-unobtrusive observer. By the way, he's actually the band's production liaison. A sharp businessman. (90 min./ \$19.95/CBS MUSIC VIDEO).

There's a new Led Zeppelin home video, The First Cuts, which features lots of outtakes from the film, The Song Remains The Same. Songs include Whole Lotta Love, Dazed And Confused, Moby Dick, as well as the title track. (35 min./ \$14.98/VIDEO MUSIC INC., Box 1128, Norristown, PA 19404). Scorpions' fans can see their favorite band close to home in The Wall: Berlin '90. Germany's finest joined an all-star cast (Roger Waters, Tim Curry, Sinead O'Connor, Bryan Adams, Van Morrison, Jerry Hall) in this past summer's historic re-enactment of Pink Floyd's The Wall. The Scorpions perform In The Flesh. (120 min./\$19.95/POLYGRAM MUSIC VIDEO). Enuff Z'Nuff has a home video out, which features the clips New Thing and Fly High Michelle plus live footage and interviews shot in Texas. (30 min./\$14.98/ATCO HOME VIDEO). Be on the lookout for Kip Winger's favorite band; Midnight Oil. The Aussie's Black Rain Falls home video is now available (45 min./\$19.98/CMV). Rachel Bolan's favorite band, The Ramones, have all their classic videos as well as new interviews in a collection called Lifestyles Of The Ramones. Finally available is the uncensored version of Psycho Therapy which was banned worldwide in 1983. (58 min./ \$19.95/Warner/Reprise Video). There are also a few new instructional videos out this month. Billy Sheehan On Bass, Vol. 2 will teach you anything you want to know (and even things you don't want to know) about playing the bass! (83 min./\$29.95/CHERRY LANE MUSIC). Jason Bonham's drum instructional video. Star Licks, will have you banging on things in no time. (60 min./\$44.95/HAL LEONARD). And one of Mike Varney's guitar instrumentalists, Richie Kotzen, has a new video Rock Chops. (60 min./\$49.95/HAL LEONARD).

Ever wonder why Motley Crue's Tommy Lee has such a happy homelife? Check out Heather



Locklear's Your Personal Workout home video and you'll see why. In fact, some of us Hit Parader staffers have been improving our social lives by doing Heather's home video. (60 min./\$19.95/MCA HOME VIDEO). Cool sporting videos out now include World Series Highlights from the 1950s. Volume I has the New York Yankees and the Brooklyn Dodgers batting it out in the 1952 and 1953 World Series and features Joe DiMaggio, Billy Martin and Mickey Mantle. Volume 2 features the 1954 New York Giants and Cleveland Indians World Series and close-up looks at baseball superstars Jackie Robinson and Willie Mays. (Each tape 60 min./ \$14.98/WORLDWIDE ENTERTAINMENT MAR-KETING). The World's Greatest Stunts: A Tribute To Hollywood Stuntmen takes you behind the scenes with Arnold Schwarzenegger. The **Ultimate Stuntman: A Tribute To Dar Robinson** is the story of a stuntman who never broke a bone during his 19-year career. (60 min./ \$19.98/MPI HOME VIDEO).

There are lots of great thrillers and sci-fi home movies out this month, including The Amityville Curse (92 min./\$89.98/VIDMARK), Elvira's Midnight Madness movies (approx. 80 min./\$19.95/RHINO HOME VIDEO), John Wayne in The Hurricane Express (210 min./ \$24.95/RHINO HOME VIDEO) and Bruce Springsteen's sister Pamela as a slasher in Sleepaway Camp III (80 min./\$19.98/NELSON ENTERTAINMENT). Look for Megaforce (99 min./\$19.98/CBS FOX), Alien Nation (89 min./ \$19.98/CBS FOX), Night Of The Comet (95 min./\$19.98/CBS FOX), Fantastic Voyage (100 min./\$19.98/ CBS FOX) and the banned slasher film disguised as a documentary, Henry: Portrait Of A Serial Killer (90 min./\$79.98/ MPI HOME VIDEO). Wait! There's more home videos guaranteed to play tricks on your mind! Mortal Passions has lots of behind-the-scenes shots of Hollywood, where many of Hit Parader's favorite bands live. (96 min./\$89.98/CBS FOX). Kevin Bacon's Tremors (95 min./\$92.95/ MCA) and Lou Diamond Phillips in The First Power (98 min./\$89.98/NELSON) were very terrifying flicks from last year that are out on video now. After Midnight had a teacher using 'audio-visual aids' like guns and axes to teach his students, "To understand fear, you must experience fear." (90 min./\$89.98/CBS FOX). Nelson Entertainment has a Cheap Chills Collection for \$14.98 each, including The Howling, Mausoleum, Slaughterhouse and Swamp Thing. VCI has 13 horror hits like My Brother Has Bad Dreams, Satan's Cheerleaders, Dracula's Dog and The Vampire Happenings in prices ranging from \$19.95 to \$29.95 (1-800-331-4077). And Rhino has three "B" movies, Frankenstein's Daughter, Night Of The Ghouls and She Demons for \$19.95 each. What a deal! □

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